

PROCEEDINGS
of the
SEVENTH ANNUAL CONFERENCE-CONVENTION
of
THE CANTORS ASSEMBLY OF AMERICA
and
THE DEPARTMENT OF MUSIC OF THE UNITED SYNAGOGUE OF AMERICA



MONDAY, TUESDAY, WEDNESDAY, THURSDAY, JUNE 28th, 29th, 30th, JULY 1st, 1954

at

The Grand Hotel
Highmount
New York



**Officers and Members of the Executive Council
of The Cantors Assembly of America**

July 1st, 1954 to June 30th, 1955

- SEATED L to R:** **Samuel Rosenbaum, Vice President; Charles Bloch; Charles Sudock, President; Max Wohlberg; Henry Fried, Secretary; David Brodsky.**
- STANDING L to R:** **Nathan Mendelson; Abraham Friedman; David J. Putterman, Executive Vice President; Morris Schorr; Edgar Mills; Arthur Koret; Alvin F. Schraeter, Chairman Convention Committee; Moshe Nathanson, Treasurer.**
- NOT IN PHOTO:** **W. Belskin Ginsburg, Chairman Executive Council; Abraham J. Rose; Jacob Sivan.**

THE CANTORS ASSEMBLY OF AMERICA

July 1st, 1954 to June 30th, 1955

Officers

**Charles Sudock, President
Samuel Rosenbaum, Vice President**

**Moshe Nathanson, Treasurer
Henry Fried, Secretary**

David J. Puttermann, Executive Vice President

Executive Council

**Charles Bloch
David Brodsky
Abraham Friedman
W. Belskin Ginsburg**

Jacob Sivan

**Arthur Koret
Edgar Mills
Morris Schorr
Alvin F. Schraeter**

Ex-Officio

Nathan Mendelson

Abraham J. Rose

Max Wohlberg

National Council

**Julius Blackman
Maurice Goldberg
Michal Hammerman
Mordecai Heiser
Gabriel Hochberg
Nathan Katzman**

George Wagner

**Yehudah Mandel
Abraham Marton
Irving Pinsky
Jacob Rothblatt
Moses Silverman
Jacob Sonenklar**

THE DEPARTMENT OF MUSIC

David J. Puttermann, Director

**Rabbi Wolfe Kelman
Dr. Bernard Segal**

Dr. Hugo Weisgall

**Hazzan Charles Sudock
Rabbi Marvin Wiener**

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PROCEEDINGS

MONDAY, JUNE 28th

Annual Meeting of the Executive and National Councils of The Cantors Assembly of America

Hazzan W. Belskin Ginsburg, Presiding Chairman Executive Council

The Annual meeting of the National and Executive Councils was called to order at 3:30 p.m. at Grand Hotel, High Mount, New York.

Chairman: Hazzan W. Belskin Ginsburg

Present: Hazzanim Mandel, Nathanson, Koret, Friedman, Schraeter, Wohlberg, Wagner, Sudock, Pinsky, Putterman, Fried, Blackman

REGIONAL BRANCHES: The West Coast Regional Branch was reported to have defrayed expenses from a concert given for the benefit of The Cantors Institute, in order to send two or three of their members to our annual convention. Hazzan Blackman reported that all funds raised from this particular concert will be submitted to The Cantors Institute and that the West Coast Regional Branch will always abide by the laws of our Assembly.

MEMBERSHIP: All applicants who complied with our membership requirements and passed the written examination as of June 28th, 1954, shall be duly elected and inducted to membership at our opening session this evening.

RESOLUTION COMMITTEE: Resolution Committee will consist of Hazzanim Blackman, Wohlberg, Sudock, Rosenbaum, Putterman.

CERTIFICATION: The committee recommended that we issue certification to all of our members, which should be presented this year at a ceremony to be held in the Seminary at an all day celebration, Wednesday, October 27, 1954.

Meeting adjourned at 6:30 p. m.

Respectfully submitted,

Alvin F. Schraeter
Acting Secretary

OPENING SESSION

Hazzan Alvin F. Schraeter, Presiding Chairman Convention Committee

Ceremony of Induction for New Members

The opening session was called to order at 8:45 p. m. by the Chairman of the Convention Committee, Hazzan Alvin Schraeter who

welcomed the assemblage and introduced Hazzan David Brodsky, Chairman of the Membership Committee to conduct the ceremony of Induction for New Members.

"We are gathered here at the Seventh Annual Conference to deliberate on the welfare and advancement of our exalted profession, Slichai Tzibur.

As we begin, we beseech Thy Divine Guidance upon all assembled here, so that we may lend a full measure of devotion with sincerity and earnestness to all problems pertaining to the Cantors Assembly of America. Enable us to reflect and to discuss the matters before us in a spirit of wisdom, intelligence and in the light of Thine Eternal truth.

As a guardian of the tradition and liturgy of our people, the Cantor is the custodian of our sacred musical liturgy and prayer modes. The sheliach tzibur of his congregation in prayer and supplication before God, representing them as their petitioner in worship, imbuing every religious rite and service with aesthetic beauty and dignity.

Therefore, it is vital that we remain a united and inspired body of true and faithful messengers of "rinoh ut'filloh," of song and prayer, so that we may serve best the interests of our people Israel and the interests of our beloved organization.

Now it becomes my pleasant duty to welcome and to induct colleagues into our midst. These new candidates have been duly examined and have met with the required qualifications. New members will please rise as their names are called and remain standing until the conclusion of the induction.

As her Balaban
Jacob Barkin
Leon G. Bennet
Simon Bermanis
Akiba Bernstein
Harold Brindell
Harry Brockman
Abram Brodacz
Jordan Cohen
Abraham Denburg
Leopold Edelstein
Jacob Friedman
Jonas Garfinkel
Solomon Gisser
Eugene Goldberger
Raphael Grossman
Yehudah L. Heilbraun
Burton L. Kaplan
Morton Kula
David Kusevitsky
Morris Levinson

Allan Michaelson
Abraham D. Naimark
Moshe Orbach
David Oseen
Morris Pernick
Abraham Rabinowitz
Sol Sadowsky
Robert Segal
Abraham Shapiro
Kurt Silbermann
Hyman Sky
Nathaniel Sprinzen
Henry Wahrman
Jacob Wahrman
Joseph Wieselman

This occasion is a very moving one as it gives you the opportunity and privilege of being counted among the members of a progressive and dynamic organization. Your adherence to its principles, and precepts, and your participation in its activities will add to its sole aim, to raise the status and prestige of Chazanut to the level befitting such a sacred office.

By virtue of your qualifications and this induction ceremony, you are now an integral part of the Cantors Assembly of America. I bid you welcome, *b' ruchim habaim.*

מִ שְׁבַרְךָ אֱנוֹתֵינוּ אֲנָשָׂוָתָן • צָהָק וְעַקְבָּה
יְבָרֹךְ R R אֲתָבָרִים אַחֲרֶשֶׁטֶם שֶׁל כְּנָסִיאָה חַזּוֹן יְמִם
בְּאָמְרִיקָה. יְהִי רְצֵוֹן שְׁחַבְרִים אֶלְלָתָן יְפֻדּוֹךְ
בְּשִׁמְמָה וּבְשִׁמְמָה וַיְשַׁרְפּוּ לְפִנֵּיכָם בְּקָדוֹשׁ בָּאָהָבָה
וּבְלָבָבָ שְׁלָמָם.

זְהִיא רְצֵוֹן מַלְכֵינוּ שְׁמַאיָּנוּ אֲמִידָה חַן וְחַפְדָּה בְּעַיִינָךְ
וּבְעַיִינָךְ קָהָלָתָם לְמַעַן יְהִי לְעַמְּפָרָת בְּעַדְתָּם וְלְחַחְלָתָם
לְאָבָרִים בְּכָל אַפְרָ וְאַחֲרָה.

רְצֵא נָא אֶת שְׁפָחִי שְׁלִיחִי עַמְקָד בֵּית יִשְׂרָאֵל קְבִיל
בְּאֶהָבָה אֶת תְּפִילָה יְהָם וְחַן כַּה וְעַצְמָה לְגֹזֶם
וּלְקוֹל גָּגִונָתָם. שְׁלִיחַ בְּרָכָה וְאַצְלָחוֹת בְּכָל מִזְמָרָה
עַמְכָל אֲתִיאָתָם חֲבָרִים וְכָנְסָתָם אֲתָזָנִים חַזָּאתָם.

Almighty God, give ear unto Thy servants who stand before Thee, eager to promote with humble power the things pertaining to our Avodath Hakodesh, our holy mission to the good of Judaism, our sacred heritage.

Grant us the knowledge and insight which will make us more worthy of the high service which is required of us.

May we, the Schlichai Tzibur, through the elements of Shiroh Ut'filloh, the Service of Service, and the service of the heart, help teach and inspire our people towards a deeper realization of song and Prayer.

May we ever find genuine spiritual satisfaction and joy in our endeavors, true joy which comes from honest, sincere and devoted toil in behalf of Klal Israel and the house of Jacob,"

Amen.

**Response in behalf of New Members -
Hazzan Morris Levinson**

Mr. Chairman, Hazzan Brodsky, Hazzan Puterman, Ladies and Gentlemen:

I consider it a great honor to speak in behalf of all the newly inducted members of the Cantors Assembly this evening. In their name and in my own, I want to thank the Executive Council of the Cantors Assembly and the Membership Committee for having approved our applications. I especially want to thank Hazzan Brodsky for his very kind words and for the wonderful blessing which he pronounced over us. I know that I speak for all the other thirty-five inductees as well as for myself, for I, too, am being inducted this evening, when I express my deep gratitude for the privilege of belonging to an organization such as the Cantors Assembly of America. We are all grateful to be part of this Assembly and we pledge ourselves to hold dear and to work for the ideals for which this organization stands - the perpetuation of the high musical standards in the synagogue and in Jewish life and the continuation of the traditional role of the Hazzan in the synagogue.

Thank you.

* * * * *

COMMITTEE REPORTS -

**CONVENTION COMMITTEE -
Hazzan Alvin F. Schraeter**

The Convention Committee was responsible for the arrangements of the programs, subject matter, guest lecturers, artists to present the concert, location, and many other details necessary for the preparation of this gathering.

The suggestions made at the All Day Planning Session attended by many members of The Cantors Assembly as well as the wise recommendations offered by our Executive Council were of inestimable value to the Convention Committee in formulating its schedule. We, the Committee consisting of Rev. Abraham Denburg, Rev. Henry Fried, Rev. William Z. Glueck, Rev. Jacob Kleinberg, Rev. Morton Kula, Rev. Sol Sadowsky, and Rev. Samuel Seidelman wishes to express its appreciation to our Executive Vice President, Rev. David J. Puterman for his untiring efforts and sincere cooperation.

Secretarial duties and correspondence were capably handled by our office secretary, Miss Diane Bergman.

A successful convention can only be realized by active participation of all its members. The Committee strongly urges you to be present at all sessions at the hours scheduled.

We the committee sincerely hope that the benefits you derive from this convention will encourage each of you to serve your individual Congregations with renewed confidence, strength and spirit, higher ideals, and greater efficiency.

MEMBERSHIP COMMITTEE - Hazzan David Brodsky

I am pleased to report that as of today we have 191 members. This constitutes an increase of 27 over last year. During this past year we were obliged to suspend 1 member for non-payment of dues. Two of our members resigned (1 by request.) I am exceedingly happy to report that all of our members are in good standing, having paid their dues up to date.

The following applicants having complied with all of our requirements were elected at this session as members of our Assembly:

Harold Brindell, Chicago, Illinois
Harry Brockman, Brooklyn, New York
Burton Lowell Kaplan, Des Moines, Iowa
Abraham D. Naimark, Bronx, New York
Nathaniel Sprinzen, Brooklyn, New York
Joseph Wieselman, Patchogue, Long Island

The following 5 Applications for Membership are pending:

Uri Frenkel, Pittsburgh, Pennsylvania
Irving I. Gross, Denver, Colorado
Joseph Schwartzman, Atlanta, Georgia
Isidore Singer, Bronx, New York
Mendel Stawis, Detroit, Michigan

May I urge all of you who may know Cantors who are planning to apply to us for membership that they do so now since your Membership Committee is planning to make our standards and requirements for membership even more stringent than they have been.

At this time may I present the following as an amendment to our by-laws of Article VI, Section 1 - "The annual dues shall be payable in advance on July 1st of each year and shall be based upon the annual salaries of each member in accordance with the following schedule:)

14 years & up

A up to \$4999 ---- \$20.00

B \$5000 to \$5999 ---- \$25.00

C \$6000 to \$6999 ---- \$30.00

D \$7000 to \$7999 ---- \$35.00

E \$8000 to \$8999 ---- \$40.00

F \$9000 to \$9999 ---- \$45.00

G \$10000 and up ---- \$50.00

The above Amendment to Article VI, Section 1 of our By-Laws was unanimously adopted.

EXECUTIVE COUNCIL REPORT - Hazzan W. Belskin Ginsburg

Your Executive Council held ten regular monthly meetings and two special meetings since the last Convention in addition to participation in an all day planning session on December 29, 1953.

The majority of all of the members of the Council attended practically all of the meetings in New York. There were also numerous Sub-Committee meetings. Our President came in from Canada on a number of occasions. All of the meetings were lengthy and spirited.

To give you an idea of the varied activities of the Council, so that you may understand how vital its work is both in the operation of the business of the Cantors Assembly, in its relationship with other members of the family of the United Synagogue and with outside groups and its constant vigilance in establishing, developing and maintaining the rights and dignity of the Cantorate, I simply wish to catalogue a few of the matters which were disposed of by the Executive Council.

A Sub-Committee handled a very serious situation involving a demand by the United Synagogue of our accumulated publication funds.

Several cases of violations of Placement Rules were heard, extensively discussed and ruled upon by the Executive Board.

Approval of publications of the works of Boruch Schorr, Zemachson, Dymont, Margolis and Zavel Zilberts, were passed upon.

Several sessions were devoted to a discussion of the publications of Birchus Hamozon and the Friday Evening Songster.

Two very vital special meetings were held by our Sub-Committee with representatives of the Hebrew Union School of Sacred Music, which served to clarify our position, in connection with certification.

Letters were directed to the United Synagogue requesting them and the Rabbinical Assembly to refer to us any publication involving liturgical music.

Seven Hundred Dollars was allotted at the request of Dr. Weisgal and Dr. Routtenberg to a noted numicologimt to mupervire a research project for the students of the Institute on the

Synagogal works of Solomon da Rossi. This was a seven-month project and the results will remain our property. Similar musical projects were recommended each year and should be included in our budget requests.

Letters were written to all Seminary branches engaged in fund raising, requesting them to publicize the Cantors Assembly and the Institute in their campaigns and literature.

Intensive campaigns were undertaken for the Concert projects.

Dr. Ira Einstein's article in the "Reconstructionist" concerning Cantors required a reply and the Council provided for it.

In cooperation with our Metropolitan branch, we gave a beautiful party to the new students of the Institute in New York on December 2, 1953.

Five members were appointed by us to represent us on the National Council of the United Synagogue.

A letter of protest was directed to the National Jewish Post against undignified advertising matter concerning Cantors.

Correspondence of the Irgun Hachozanim Beyisroel who requested that we send a piano to Israel for this group, was considered. This was accomplished without cost through the instrumentality of one of our members, although we had appropriated \$200. for that purpose.

We also were in communication with the Jews College of England concerning their request for some music for their library.

Visitations were undertaken on behalf of the Assembly and successfully performed by Cantor Puttermann in Connecticut and California.

Three students of the Institute were selected to be our guests at the Convention at our expense.

The question of necessity for increased dues was discussed and resulted in a recommendation of a change in the by-laws which will be disposed of at the Convention.

Early in the season dissatisfaction was expressed concerning some of our regional branches and suggestions were made for improvement resulting finally in a decision to bring the matter before the Convention.

The question of certification was discussed on many occasions and resulted in a program of certification of which you will hear a detailed account during the Convention.

Two of our representatives were appointed on the Board of Overseers of the Jewish Theological Seminary.

A Committee to select ten Cantors of our group' for certification as "Fellows" of the Cantors Institute of the Jewish Theological Seminary met several times and made their selection. This recognition was a tremendous and stimulating step forward.

I could go on and on, but as I said, I only catalogued a number of the activities. To implement all of these matters, it does not take much imagination to understand what painstaking work, hours of discussion, countless letters, telephone calls and personal conferences, were required and we are very fortunate in having David J. Puttermann our Executive Vice President, who carried the brunt of the tremendous details upon his capable shoulders.

I want to express my personal thanks to him and to the members of the Council for their willing and splendid cooperation throughout the past year.

FINANCE COMMITTEE - Hazzan Henry Fried

I am pleased to report in behalf of the treasurer and Finance Committee the following statement of income and expenditures for our incompletely fiscal year from September 1, 1953 to June 24, 1954.

Income	
Due s	3896.84
Royalties	12.00
	3908.84
Disbursements	
Miscellaneous Expenses	258.30
Cantors Voice	456.61
Convention (1954)	985.53
Travel	698.07
Regional Branches	208.00
United Synagogue	2500.00
Salomon de Rossi Project	700.00
Joint Retirement Board	72.24
Rabbosai Nevoreh	203.91
Citations	60.00
	\$6 142.66

The difference of \$2234 - between our income and expenses is due to the \$2500 -we paid to the United Synagogue. However we must realize that the United Synagogue pays all staff salaries-telephone and postage expenses - office rent, mimeographing, mailing etc. etc. which totals approximately \$7500 a year.

We have cash on deposit in The Corn Exchange Bank \$3191.26 and in The Irving Savings Bank \$6309.16 making a total of \$9500.42. Our books are audited by Mr. Benjamin Markowe, Certified Public Accountant.

PLACEMENT COMMITTEE - Hazzan Morris Schorr

May I say at the outset that although officially I am Chairman of the Placement Committee, unofficially, however, it is our friend and Colleague, Abraham Friedman, who gives a great deal of his time and of his efforts in behalf of this Committee.

The Placement Committee has a tremendous job on its hands and it is becoming increasingly more difficult to handle because of the growth of our membership, Ken Yirbu. Not only is it an arduous task, it is a thankless job as well. This is a real case of a Kereach Mikaan V'kereach Mikaan. Congregations want good Hazzanim but claim they cannot afford to pay too much. Hazzanim, on the other hand, want good salaries, but don't want too much work. You can imagine the plight of the Placement Committee in trying to consummate a shiduch between the two. I am convinced more than ever, and I think you will agree with me, that Placement is one of the most important branches in our organization and that before long we shall be obliged to find someone who can handle this job on a professional basis, rather than rely upon men who do this voluntarily, albeit with great loyalty and devotion.

The Placement Committee has adopted many rules and regulations in the past year or so but I shall not now discuss them in detail. Our Committee has been augmented from 3 to 5 members consisting of David Puttermann, Abraham Friedman, Alvin Schraeter and myself. The fifth member, Morton Kula is a representative from the student body of the Cantors Institute who reports to us on the progress of placing student Cantors in positions which cannot be filled by professional, full-time Cantors.

A new rule adopted by the Placement Committee, and worth mentioning, is that Cantors not members of the Assembly who seek placement, must first submit to a personal interview with members of the Committee. This interview, which is in addition to their application, photo and recording, serves as a kind of miniature examination in which applicants are examined in Hebrew, Chazanuth, Liturgy and Music. Through this medium, the Committee can determine to an extent the general knowledge and ability of the applicant. Your Chairman is personally responsible for rejecting several applicants because their knowledge of the Prayers was unsatisfactory.

Since most of us see one another once (or twice) a year and since this is a matter of

vital importance, which sooner or later seems to catch up with us all, I feel that the following note of caution and advice should be brought to your attention at this time. I have been associated with the Cantors Assembly since its inception and my experience in this Committee is far from limited not to know whereof I speak.

We of the Committee, are all Hazzanim Bnai Rachmonim and well versed and steeped in the field of Daagas Parnosoh. Many have been the times that I left Hazzan Puttermann's office with a feeling of guilt on my conscience and with a pain in my heart. Friend, I beg of you - for your own good - don't go around with a chip on your shoulders thinking that you can get a position just because your name is or because you think that you are Hachazan Hagogol Hagibor Vhanoroh. It is not easy to get a good position, especially a better one.

There are Hazzanim in our organization, good Hazzanim with fine voices who were recommended to dozens of congregations and yet for some reason or another, we don't seem to be able to place them. And believe you me, it hurts. It hurts the Placement Committee and of course, it hurts that particular Hazzan-Lo Kol Sheken. Very often a Hazzan is left without a position because of his own doings. Er hot gidenkt as men vet eem oisshappin in Minsk so he gave up Pinsk. Remember that not everything that glitters is gold and also that the grass in the backyard of another congregation is not greener. I would strongly advise against changing positions unless it is absolutely impossible to remain where you are, or unless you are unhappy with your present position because of extraordinary circumstances. If you sign a contract, live up to it and don't start looking for another congregation before the ink on your contract has had a chance to dry.

The Cantors Assembly has grown tremendously in every respect. Congregations are turning to us more and more. It is my fervent hope and prayer that in the not too far distant future, congregations throughout the country will know that in the Cantors Assembly of America, there is no such thing as Heskeruth and that our organization is interested in maintaining the highest ethical and moral standards which will help us all immeasurably, and which will reflect credit upon each and every one of us.

CANTORS INSTITUTE PLACEMENT REPRESENTATION - Mr. Morton Kula

The Cantors Institute has just completed the second year of its existence. The placement situation in the school has improved constantly during this period, largely due to the work of Mr. Paul Kavon, student placement chairman of the Cantors Institute with the tremendous cooperation and valuable advice of Hazzan David Puttermann and the Cantors Assembly Placement Committee.

Last year of the twelve full-time students four were placed in yearly positions the remaining eight obtained High Holiday posts. For the coming year six of the fourteen full-time students are already placed in yearly positions. Five have accepted High Holiday positions and four remain to be placed. Four of the six in yearly posts are now starting their second year in the same positions.

In addition, we have five applications from individuals who are not yet enrolled in the Institute, but have applied for admittance. One of these has been placed for the High Holidays.

In all, there have been twenty-one applications twelve of which have been filled, at the time of this report, June seventeenth, 1954.

Hazzan Puttermann rose to explain that the students who have been placed on a full-time basis are actually functioning as week-end Hazzanim in Synagogues that have never had Hazzanim and cannot as yet afford to engage fully qualified competent Hazzanim on a full-time basis and salary.

THE CANTORS INSTITUTE - Hazzan David J. Puttermann

I am very happy indeed to report to you that The Cantors Institute of the Seminary has just completed its second year. We look forward to the coming year with a great deal of optimism and the possibility of the first graduating class. Although the courses at The Institute are for six years, there are a few students who have had advanced studies and knowledge for which they, of course, obtained due credit and, therefore, it may be possible that June 1955 will see these students as graduates of The Cantors Institute. You will also be pleased to learn that the Board on Admittance of The Cantors Institute are exceedingly careful in screening and examining all those who apply for admittance, and the standards are becoming increasingly higher.

You will, I am sure, be getting a more detailed report from Dr. Hugo Weisgall, Chairman of the faculty of the Institute, on Thursday morning.

The most discouraging aspect of my report is the failure on the part of most of our members to realize their obligation, I shall rather say their privilege, to fulfill our pledge in support of The Cantors Institute. For many years most of us were willing to accuse the Seminary that their never will be a Cantors Institute at the Seminary. Most of you said that you would not raise any funds until The Cantors Institute became a reality. Tell me please, what are your excuses now? You will get a more detailed report about this phase from the Chairman of our Fund Raising Committee, Hazzan Sudock.

FUNDS FOR THE CANTORS INSTITUTE - Hazzan Charles Sudock

I am pleased to submit the following report of funds we have raised for the Cantors Institute.

It is gratifying to note that each year our receipts are increasing, and that this year we shall probably meet our quota of \$25, 000.00.

However, we should be apprehensive, because when we analyse the names and amounts we find that out of a membership of 200, only 64 of us participated this year in the campaign.

This goes to prove what a tremendous force we could become if everyone "put his shoulder to the wheel" and helped in this worthy cause.

I am appealing to every one of our colleagues: During the coming fiscal year, July 1, 1954 to July 1, 1955 please plan to do your share, so that at the next convention we may have the privilege of including YOUR name among those who will have done their duty.

The following are the sums raised by our members from Nov. 1st, 1953 to date, totalling \$24052.03.

<u>NAME</u>	<u>AMOUNT</u>
Altman, Harry	63.50
Bernstein, Eleazer	780.50
Barkin, Jacob	615.00
Br odac z, Abram	170.00
Balaban, Asher	250.00
Chasman, David	50.00
Edgar, Aaron	475.00
Etra, Melvin	459.50
Edelstein, Leopold	125.00
Fenakel, Nicholas	690.00
Frankel, Joseph	15.00
Fisher, Merrill	75.00
Friedman, Abraham	50.00
Ginsburg, W. Belskin	140.00
Gerlich, Marcus	100.00
Glass, Myro	250.00
Goldberg, Maurice	450.00
Goldring, Judah	100.00
Gowseiw, Jacob	561.00
Gr osman, Nathan	275.00
Goldblatt, Jacob	10.00
Hamerman, Michal	304.00
Heiser, Mordecai	267.00
Harris, Herbert	15.00
Hochberg, Gabriel	465.00
Horn, William	100.00
Horowitz, Israel	25.00
Kaplan, Abraham	220.00
Kirschenbaum, Saul	205.00
Kleinberg, Jacob	400.00
Koret, Arthur	2393.50
Kinnory, Herman	75.00
Kischel, Irving	200.00
Leon, David	766.60
Lipp, Sigmund	100.00
Lipson, William	350.00
Lerner, Harold	200.00

<u>NAME</u>	<u>AMOUNT</u>
Levenson, Morris	402.68
Lubow, Harry	90.00
Mendelson, Nathan	200.00
Mandel, Yehudah	110.00
Morginstin, Samuel	25.00
Ohrbach, Moshe	120.00
Putterman, David	175.00
Pinsky, Irving	560.00
Pernick, Morris	10.00
Rogoff, Irving	67.00
Renzer, Jacob	176.00
Rosen, Louis	255.00
Rothblatt, Jacob	105.00
Rosenbaum, Samuel	200.00
Rabinowitz, Abraham	621.00
Sauler, William	188.75
Schorr, Morris	380.00
Schraete r, Alvin	305.00
Seidelman, Samuel	91.50
Shanok, Morton	721.50
Silverman, Moses	590.00
Sonenklar, Jacob	740.00
Sudock, Charles	1850.00
Shapiro, Abraham B.	58.00
Sivan, Jacob	100.00
Scholarship - memory of Jacob Schwartz	1200.00
Savitt, Marvin	280.00
Spira, Pinchas	520.00
Silverman, David	417.00
Shelkan, Gregor	150.00
Wagner, George	600.00
Wecheler, Sol	50.00
Wall, Isaac	553.00
Wahrman, Jacob	25.00
Wohlberg, Max	75.00
West Coast Regional Branch	250.00

**MAINTENANCE TUITION SCHOLARSHIP IN
MEMORY OF HAZZAN JACOB SCHWARTZ -**

To honor the memory of the late Hazzan Jacob Schwartz, who for 39 years was Reverend Cantor of the Congregation B'nai Jeshurun, New York City, the Torah Committee of the B'nai Jeshurun Sisterhood felt it would be most appropriate to establish a maintenance tuition scholarship in the Cantors Institute of the Seminary. The entire cost of seeing one student through his six-year course of study for the Cantorate was raised beyond the Torah Fund quota set for the sisterhood.

The inspiration for the establishment of this scholarship as well as the success of the total drive was the result of the concentrated efforts of Mrs. Jacob Schwartz, President of B'nai Jeshurun; Mrs. Saul Blickman, a Vice-President; Mrs. Charles Schwartz, a Vice-President; and Mrs. Murray E. Siegel of Weehawken. Ably assisting these women was their very energetic committee, Mrs. B. J. Levy, Program Chairman; Mrs. Herbert Solomon, a Vice-President; Mrs. S. S. Gross, Mrs. S. J. Joseph, Mrs. Lawrence Klybert, Miss Anne Levineon, Mrs. George Sandberg, Mrs. Jesse Smallbach, Mrs. Henrietta Sverdlik, a National Vice-Chairman of TF, and Mrs. George Tekulsky.

**RETIREMENT AND AID COMMITTEE - Hazzan
Jacob Kleinberg**

June 22, 1954.

**Hazzan Jacob S. Kleinberg,
The Cantors Assembly of The United Synagogue,
3 080 Broadway,
New York 27, New York.**

Dear Hazzan Kleinberg:

At the request of Hazzan David Putterman, I list below the names of the members of the Cantors Assembly who are enrolled in the Retirement and Insurance Plan:

Morrie Amsel	Harold Lerner
Jacob Barkin	William W. Lipson
Charles B. Bloch	Abraham Marton
Aaron I. Edgar	Paul Niede rland
Harry Freilich	Ben G. Nosowky
Fred S. Gartner	Morris I. Okun
Marcus Gerlich	Jacob J. Renzer
Maurice Goldberg	Morris Schorr
Michal Hammerman	Gregor Shelkan
Mordecai G. Heiser	Rubin Sherer
Gabriel Hochberg	Abraham D. Silensky
Jacob Hohenemser	Moses J. Silverman
Simon Kandler	Jacob H. Sonenklar
Josef S. Lengyel	Carl Urstein

Death benefits in force on the lives of those enrolled totals in excess of \$310,000. Based on premiums being currently paid, monthly income payable to the above on attainment of retirement age is more than \$3,700.00.

I am advised that four Congregations have participation in the Plan under active consideration, and I expect to initiate correspondence with several others for the next enrollment date which is as from September 1, 1954.

May I, through you greet the members of the Cantors Assembly in Convention Assembled, and express my hopes for a fruitful meeting. I extend the facilities of my office to assist in obtaining the consideration of the Plan by the respective Congregations.

Cordially yours,

LMH: b

**L. M. Helfgott,
Executive Secretary.**

**COMMITTEE ON STANDARDS - Hazzan Yehudah
L. Mandel**

My dear Colleagues,

Our convention is the occasion we take stock of our progress, reassess our status, evaluate our achievements and chart our policies to be followed in the year ahead.

As of taking stock of our achievements I regret not to be able to report of great success during the past year. You probably all recall the fine report of our esteemed colleague Rev. Charles Bloch of New York. His tireless efforts resulted in a proposal "Code of Congregational Standards . If this code would have been accepted in the original form, the Chasan would have been "Minister of Religion, " or at least "Chasanut." Instead the code was changed and as a result we are still not recognized as Ministers of Religion or Chasanut. In most of our congregations the Cantor is not recognized as the representative of the congregation before G-d, or the people, The Cantor is not as in the olden days, the admired artist, nor is he the respected cantor(Sliach Tzibur) of the modern congregation. In many congregations, the cantor teaches in the school system, without being a member of the faculty. The cantor does all the musical work of the congregation, without having the authority or executive power in musical or other matters, pertaining to his profession.

We very well understand that this situation can not be remedied by a decree handed to us. We as individuals have to make the most sincere efforts to raise our standards. Each man on his post has to create through his work, the realization in the people, that Cantorate is an integral part of our religious life. Through his acts he has to convince everyone that Cantorate is in no way in conflict with, but in every respect in accordance not only with our traditions, but it brings the love and understanding of every individual towards Judaism, through the Synagogue, through the School and through the home. It makes people not only execute but also enjoy the performance of their religious duties.

As chairman of the Committee on Standards, I therefore move to authorize this committee to concentrate its work in the next year on the following goals:

I. The cantor shall be recognized by the United Synagogue of America ae "Minister of Religion and Chasanut ."

II. As Minister of Religion, he shall have all the rights and duties of a Minister of any other faith:

- a. Access to members.**
- b. Participation in all congregational religious duties.**

III. As Minister of Chasanut he shall be the guide and consultant of his congregation in every matter pertaining to the musical life of the congregation.

IV. The Cantors Assembly of America shall never send out more than two of its members for auditions to the same congregation, unless new applications are filed by the inquiring congregation. The quality of all candidates should be thoroughly pre-checked, and the applicant should be completely backed by the organization.

V. The integrity of the Cantor, as a Minister of Religion and Chasanut, shall be underlined by the fact that he ex-officio partakes in every religious activity of the congregation, performed in, or out of the synagogue. (i. e. weddings, funerals, memorial services, unveilings, Bar Mitzvas, etc.) For all these functions, a pre-arranged set fee shall be charged by the congregation, and paid to the Cantor monthly, but all the above services should be rendered free of charge if necessary to each member of the congregation if the circumstances demand.

VI. Every member of this organization should have the right to take examinations of the Cantors Institute, without attending the courses in school, provided his course has properly been covered through private instruction. Materials should be made available to all applicants.

VII. To every member of good standing who belongs to this organization for the period of at least five (5) years, and served in bonafide congregations for at least twenty (20) years, a diploma of our school automatically shall be granted.

VIII. Every member shall be personally responsible for raising \$100. 00 minimum for the maintenance of the Cantors Institute.

IX. A membership committee shall decide on every application individually. To applicants who served in reputable congregations in Europe or elsewhere, membership shall be granted, without the minimum waiting time of two (2) years, presently prescribed by the organization.

**CODE ON CONGREGATIONAL STANDARDS -
Hazzan Charles Bloch**

The Committee on Congregational Standards has become more than a body of men dealing in abstract ideals. Ideals, true enough, are involved; but they are no longer abstract. They were reduced to a written code about two years ago; then voted upon and adopted.

Within the framework of these charted principles, a committee consisting of representatives from the United Synagogue, the Rabbinical Assembly, the Cantors Assembly, the Educators Assembly, and the National Association of Synagogue Administrators has met a few times in the last year to formulate a "modus operandi" for the practical application thereof to current and future problems . A sub-committee was appointed to function as a "Beth-Din" in settling or ruling upon differences arising between synagogue functionaries and synagogues, where such controversies are submitted. I have been designated and have been serving on this sub-committee as well ae on the parent committee. It should be noted that disputer may be referred to the Committee on Congregational Standards only after the national organizations of the functionaries involved have taken the necessary steps for settling the matter and have not succeeded. The decision of the Committee on

Congregational Standards in all cases properly submitted is to be binding upon the individuals and organizations involved. This should prove of monumental importance in engendering and maintaining dignified, peaceful and harmonious relationships between synagogue functionaries and synagogues without ever necessitating recourse to civil tribunals.

At the most recent United Synagogue Annual Convention held in Florida, we were ably represented by Hazzan Charles Sudock, who was sent to the convention by his synagogue, Congregation B'nai Jacob, as its delegate. He submitted the following resolution in connection with placement:

"WHEREAS The Cantors Assembly of America is striving to establish ethical standards of placement procedures for the American Cantorate and

WHEREAS The Cantors Assembly of America and the Department of Music of the United Synagogue are the duly authorized and recognized bureaus dealing with the placement of Cantors, and

WHEREAS the proposed guide for Synagogue standards adopted by the United Synagogue at its last convention suggests that our affiliated Congregations shall avail themselves of the placement services of both of these bureaus and

WHEREAS a strict adherence to this proposed code of Congregational Standards would immeasurably strengthen the Conservative Movement, therefore

BE IT RESOLVED that the United Synagogue of America shall exercise every effort to influence its affiliated Congregations to apply only to the cantorial placement bureaus above mentioned in filling the cantorial vacancies, thus eliminating the unethical and undignified practices which continue to exist in many of our Congregations."

This resolution was adopted in its entirety.

We look forward to continued growth in mutuality of cooperation in all areas on Congregational standards.

RABBI - CANTOR - CONGREGATION RELATIONSHIP CODE - Hazzan Max Wohlberg

No Report

PUBLICATIONS COMMITTEE - Hazzan Samuel Rosenbaum

I am pleased to submit herewith the report of the Publications Committee of the Cantors Assembly of America on behalf of Cantors Jacob Hohenemser, Max Wohlberg, David Puterman and myself.

The chief function of this committee is the publication of the regular informational organ of the Assembly, the Cantors Voice.

This year as last, we were able to publish three issues of the Cantors Voice. This rather slim output was due, again as in the past, to the efforts of all too few people. Once more, except for the devoted efforts of the above-mentioned committee members, very few other men took the time and energy to write us about the many things that concern us. While we were happy to publish items of a personal nature, and we hope to be able to celebrate the simhot of our friends with them, the lasting value to the Hazzanate of such notices is somewhat less than monumental,

Under serious consideration before the committee is a project to publish in a more permanent format, such as a journal or annual, some of the more important papers read at our Conventions. While these papers are always published in the proceedings of the Convention, these proceedings also contain matters of practical Assembly business which we do not feel should properly be circulated outside of our own group. However, if the scholarly papers were to be published in a "Journal of Synagogue Music," for instance, we could then give such a publication much wider circulation; even to placing a copy in each library in every community in which our members serve. The practical assistance which such a publication would give to any one interested in the music of the Synagogue, to say nothing of the fine piece of public relations which this would be for the Assembly would be hard to over-estimate.

We will be pleased to hear your reactions to this and to the Cantors Voice in the discussion period tomorrow morning.

MUSIC COMMITTEE - Hazzan Moshe Nathanson

While it is true that our "Congregational Songster" is completely ready in manuscript, it had to give way to the "Rabbotai Nevarech" (Birkat Hammazon), which was granted priority by the Executive Council at the suggestion of Hazzan Charles Sudock.

It was by popular demand indeed that we published this booklet. Many of our colleagues, who are frequently called to lead in "Grace" at public functions, have felt that this "SERVICE" ought to be made more meaningful and impressive. This, they felt, could be achieved if we put in the hands of each participant an attractive

booklet containing the text set to melodious, traditional and singable music.

We are now very happy and proud to present this "Rabbotai Nevarech" to our colleagues and to the community at large. We sincerely hope that it will answer the need mentioned and that the melodies and settings will meet with the approval of all. V'hayah zeh s'charenu. We are confident that it will also serve as a textbook at our Congregational Schools to teach our children the Birkat Hammazon, and through them their parents.

Another cause for the slow progress was the clearance of copyright. While most of our composers and publishers have graciously granted us permission to use their material, there were a few with whom we had to carry on an extensive correspondence to procure the "green light." Only one publisher stubbornly denied us this privilege, involving compositions by Jacobi and Helfman. However, "Me-az Yatzah Matok." The last delay in our work of the "Songster" has given us an opportunity to send out another call to our members for congregational melodies and the response was most gratifying. We now have additional worth-while material.

It remains now only to find the most inexpensive way of production so as to make our book "Shaveh l'chol nefesh."

May I now express my personal happiness that the "Collection of our Congregational Melodies, Volume I, for Friday night" will, Im yirtzeh Hashem, appear very soon "Ba-agalah uvizman Kariv," and you will permit me then to ring out "Baruch Shep'tarani" con spirito.

CONSTITUTION AND BY-LAWS - Hazzan W. Belskin Ginsburg

The By-Laws Committee is pleased to report the unanimous adoption of an Amendment to Article VI, Section I included in the report of the chairman of our Membership Committee.

ARBITRATION COMMITTEE - Hazzan Abraham J. Rose

I am pleased to report to the convention that the Arbitration Committee has happily been kept quite idle. Our Executive Council has apparently functioned so proficiently and with such vision and foresight that there was no need during this year of calling the committee into action.

There being no issues to deal with, we twiddle our mental thumbs over a no more serious proposition than that of contemplating whether it be SHALOM AL YISROEL or AL YISROEL SHALOM. May it not be a problem of initiative?

If the PESHER HADAVAR is not in sight we gently drop the thumb raised in Talmudic fashion and say TEHE KOI. Perhaps that is also progress.

REGIONAL BRANCHES -

METROPOLITAN - Hazzan Charles Bloch

To give a report of activities and events in a regional branch in a year gone by is almost as difficult as trying to answer a friend you haven't seen in an age who asks, "What's new?". However, I will try to touch upon only a few highlights and thus make a contribution in behalf of the Metropolitan Regional Branch toward the brevity of the business aspect of this opening evening of our Seventh Annual Convention.

On December 2, 1953, the Metropolitan Regional Branch of the Cantors Assembly in co-operation with the Senior Student Body of the Cantors Institute tendered a Kabalat Panim and Reception in honor of the new students of the Cantors Institute. This was held at the Jewish Theological Seminary of America. The program was opened with the lighting of Chanukah candles by Hazzan Alvin F. Schraeter, who chanted the Blessings. There were remarks and greeting by Dr. Max J. Routtenberg, Dr. Hugo Weisgal, Dr. Max Arzt, Rabbi Wolf Kelman, Hazzan David J. Puttermann, Messrs. Robert Zalkin, Raphael Edgar, Theodore Gluck, and by Hazzan Charles B. Bloch who was Chairman of the evening. A musical program consisting of Synagogue and Folk music was presented by the Quartet, the Octet, and the Ensemble of the Cantors Institute. The latter was conducted by Mr. Siegfried Landau of the Faculty. Piano Accompaniments were by Mr. Herman Berlinski.

The Metropolitan Regional Branch held annual nominations and elections in January and the following Hazzanim became the officers for 1954: Charles B. Bloch, Chairman; William Glueck, Vice-Chairman; Irving Rogoff, Corresponding Secretary; Samuel Seidelman, Recording Secretary; William Sauler, Treasurer. Those Hazzanim elected to the Advisory Council were: Harry Altman, Simcha Dainow, Henry Fried, Abraham Friedman, Herbert Harris, Marvin Savitt, and Alvin Schraeter.

The past year brought us the "nachas" of having two of our members, Hazzan Morris Schorr and Hazzan David Brodsky specially honored by their respective congregations. Testimonial dinners were given in their honor in recognition of twenty-five years of devoted and distinguished service.

To the extent of the limited time our men can afford in this busy metropolis, we have conducted workshops which included study and discussion of general and special occasion material, as well as rare and out-of-print Cantorial records of contrasting Hazzanic styles. We also presented a lecture by a voice teacher, with practical illustrations by one of his pupils (not a cantor). This was followed by a "question and answer" period during which all those present participated freely.

An Annual Memorial Session for deceased members, the first of which will be held during this

Convention was decreed by the Executive Council of the Cantors Assembly upon the recommendation of our Regional Branch,

A crowning achievement of the past year has been the further artistic growth and development of the Cantors Concert Ensemble of the Metropolitan Regional Branch. Under the gifted and inspiring direction of Mr. Vladimir Heifetz, who composes and makes arrangements for, and also trains and conducts it, members have devotedly dedicated much time and effort to this major activity. They have met every week for rehearsal in spite of the fact that some of the men have to travel a total of from 40 to 60 miles. They have performed with distinction at many concerts within the Metropolitan Region to raise funds for the Cantors Institute. The Ensemble and individual soloists went to New Haven, Conn., recently at the invitation of Hazzan Charles Sudock to present a Concert program in his synagogue, likewise in behalf of the Cantors Institute of the Jewish Theological Seminary of America. The concert was a memorable success, artistically and financially. I am informed that the receipts from this one concert totalled about \$2000. This is a magnificent tribute to the energetic geniality of Hazzan Charles Sudock whose Congregation B'nai Jacob manifested its great esteem for him by lovingly responding to his call.

All of the concerts given in the Metropolitan area of New York and Long Island have evoked such enthusiasm that synagogues that did not have any this year have requested that we arrange one for them next year. We have observed that Youth Groups and others who have heretofore not been too familiar with Jewish Liturgical and Folk music are now, thanks to these concerts, expressing warm fondness for its strains and are thus being drawn closer into the totality of Jewish life.

For all these things and many other blessings, we gratefully say, "Baruch Hashem."

WEST COAST REGIONAL BRANCH - Hazzan Julius Blackman

Mr. Chairman, Worthy Colleagues, and Friends,

I will not use the time allotted me in flowery greetings, other than to express my pride at being able to participate with you in this fine conference. We on the West Coast have experienced the busiest and most productive year in our short history. I will attempt to limit myself to an account of our achievements, and appraisal - and a group of recommendations based on our experiences .

We meet regularly on the first Monday of each month. These meetings involve members of the assembly in the main. We also invite other Cantors from United Synagogue-affiliated congregations to our meetings, where they have voice, but no vote. Our regular meetings are basically business meetings, where we plan and check up on the activities of the regional branch.

Between meetings our subcommittees meet as they are given assignments, and carry out the details of their specific functions. We have only one standing committee - a committee on placement - which has recently been assigned to our vice chairman, Cantor Nathan Katzman.

I will attempt to give a chronological account of our activities this past year. After the high holy days we met and set up a steering committee, whose function was to prepare a series of proposals to be discussed at a regional conference we planned for this year and in which we hoped to have the participation of Cantors in the three wings of our religion, though the conference was to be sponsored by the assembly.

Besides myself the committee was made up of Cantors Itzikel Schiff, Chairman Leib Glantz, Nathan Katzman, Abe Salkov, Saul Silverman, and we invited one non-assembly member, Sam Fordis, to participate and give us the views of the non-assembly conservative Cantors.

This steering committee met on a weekly basis for some six weeks and drew up a series of proposals dealing with various aspects of the problems of Hazzanuth: Cantorial ethics; relationships between the Cantor and the community; how to acquaint the community with the true role of the Cantor; etc. I want to emphasize here that these discussions were based on the assembly program as formulated at the national conferences , and implemented and extended by our national executive. Our discussions were geared at fitting national policy into the specifics of our regional activity,

Some of the conclusions reached by this steering committee, as well as additional suggestions brought out by our experiences over the past several years, will be included at the end of this report. I hope this great conference will discuss their merits or lack of same at the proper time.

Our region has recorded one very notable accomplishment as regards our relations with our Rabbinical colleagues. Last year we had approached the regional branch of the Rabbinical Assembly with a proposal that a committee of the Rabbinical Assembly meet with a committee of ours periodically to discuss matters of mutual concern to us of the Klei Kodesh. They agreed and set up a committee. Our first joint discussions revolved around plans for last year's regional conference of the United Synagogue (that is the 1953 regional conference). As a result of the relationship established then, and since then, the Cantors Assembly of our region was invited to participate in the annual three-day Rabbinical Retreat sponsored by the regional Rabbinical Assembly. At this retreat Dr. Mordecai Kaplan, beloved teacher and philosopher, was guest participant. Our members sat in on all the discussions and seminars dealing with such matters as the planning of services, Torah reading, matters relating to Kashrus, Gittin, the future of Zionism, etc.

The wisdom of Dr. Kaplan and of Dr. Jacob Kohn - was an inspiration to us as well as to the Rabbis; possibly more to us than to them, inasmuch as we had not heretofore had such an opportunity to discuss at first hand with the great teachers of the Conservative movement.

We participated in the discussions equally with our Rabbinical colleagues. I can tell you we benefited immensely from these discussions. Equally important is the fact that this retreat helped to break down the artificial barrier between Rabbi and Cantor. We gained better knowledge of, and increased respect for them. They, on their part, have come to realize more directly that we Cantors are concerned not only with Hazzanuth, but with the ideology of the Conservative movement we all serve; and the problems of Klal Yisroel. From this historic "retreat" (which we Cantors now refer to as the "advance") can come only good for the two professions - and resultant benefit to the communities we serve. We in our region are proud of this pioneering effort in the area of relationships between Rabbi and Cantor. May I hasten to add that this one "retreat" is far from solving the multitudinous problems of Rabbi-Cantor relations; but it is a long step forward. It is more significant in the promise it foreshadows, than in its immediate results, great though these are.

I have dealt at some length with this one event because I feel it important to examine. I shall try to list the other achievements more briefly.

In the area of relations with the United Synagogue's Pacific Southwest region and the University of Judaism - West Coast branch of the Seminary - I can report that:

1) The Cantors Assembly is officially represented on the United Synagogue regional executive board in the same way as the Rabbinical assembly, and we are also official representative on the University of Judaism Board of Governors.

2) The Cantors Assembly is similarly represented on the Youth Commission, the Men's Clubs Commissioner; and I was assured that as each commission is set up we will be represented as a matter of policy.

3) In conjunction with our Jewish Music Month observance this past year, the assembly appeared at 8 to 10 different synagogues with an illustrated talk on Jewish Music. From 4 to 6 Cantors sang at each of these in solo and ensemble form. We did this as a service from the Cantors Assembly to the synagogues involved, I can tell you that the prestige of the assembly has grown enormously as a result of these appearances.

4) For the annual conference of the United Synagogue region two of our colleagues, Cantor Katzman and Cantor Blackman, were on the official over-all planning committee. A combined Sabbath Eve service involving 32 congregations in

our area saw the Cantors and Rabbinical assemblies jointly responsible for the planning of the service. Cantors Urstein and Bennett were our chairmen. On the following night, two of our colleagues, Cantors Blackman and Katzman, produced, wrote and directed a Saturday Night Mlave Malke script and program to which Charles Rosengarten, national president of the United Synagogue gave special praise. He said this contributed more to the camaraderie than anything he had witnessed. We also were responsible for the annual conference Havdolah service and the Bentsh'n at 4 different meals of the conference. For our role in this annual conference the United Synagogue officially adopted a resolution of praise and thanks.

5) The Cantors Assembly participated again in the annual concert sponsored by the University of Judaism's Music Committee of which one of our members, Cantor Blackman, is co-chairman. This concert received unanimous praise in the daily and Anglo-Jewish press and the Cantors part of the program was acclaimed by all as a high spot of the concert.

6) Our assembly members also participated in a nationally broadcast C. B. S. Brotherhood program, sponsored by the National Conference of Christians and Jews.

7) We have also achieved a fine understanding and working relationship with the Reform Cantors of our area, who came to us for advice in forming a regional group of their own. We have set up a liaison committee to meet with them periodically on matters of mutual concern. We feel Hazzanuth as such can only benefit from this mutual respect and understanding among Hazzanim.

8) We have established In-Service course for Cantors at the University of Judaism and some 14 of the outstanding Cantors of our region, Conservative and Orthodox, participated. I may add that we were aided greatly in getting these courses established by Cantor Puttermann's visit to us.

9) We sponsored one concert run by the Assembly for the Cantors Institute and the University of Judaism. Unfortunately our concert coincided with a city-wide Zionist rally and we didn't do as well as we had expected and hoped.

I want to conclude my report with a series of proposals which we feel can be of great value in furthering our sacred profession:

1) We propose that the Assembly launch a widespread publicity campaign to acquaint the Jewish and non-Jewish communities with our concept of Hazzanuth. This could include:

a) Contacting publishing houses to have all Bar and Bas Mitzvah, and confirmation certificates, etc., include the Cantor with the Rabbi as the main religious personnel of a synagogue, in the certificate forms they print.

b) That an essay contest on "What Synagogue music means to me" or "What my Cantor means to me" be sponsored nationally open to, and for the benefit of, the youngeters of our synagogues.

c) That we look into present Sunday and Hebrew School textbooks with an eye to proposing additions dealing with Synagogue music and the Cantor.

c) That the Assembly offer our services to veterans' hospitals, etc. as a service to the community.

2) We propose that resolutions to be submitted by the National Executive for action at a national convention be sent to the membership one month in advance of said convention; so that we may all have a chance to give these proposals sufficient consideration.

3) We propose that national conferences be held in the Middle West or Far West at least once every other year; conventions in New York impose undue financial hardrhip on those of our colleagues who must travel as much as three thousand miles to get to New York. Conventions held in the Middle West, for example, would see the presence of many who will otherwise never get to a Convention. Both they and the Assembly could not help but benefit from such an arrangement.

4) We suggest approaching the United Synagogue to propose the setting up by that body of a Commission for the Advancement of Synagogue Music, for which we would act in an advisory capacity, on the national and regional levels. This would serve to actively involve lay leaders of the United Synagogue in a program aimed at widening the scope of the Synagogue music program generally. It could not help but have a positive effect on the status of the Cantor, and would have an immense influence in raising the level of appreciation of the Synagogue music programs.

5) We propose that the Assembly eponor a contert for the composing of Synagogue music; this contest to be open to Cantors only. This serves two purposes:

- a) It stimulates the composing of new music for our time.
- b) It dramatizes the Cantor as a creative contributor to the Jewish Music idiom.

6) We suggest approaching the Seminary to propose thatcourse on the place of synagogue music, and the role of the Cantor be made part of the curriculum for Rabbinical as well as Cantorial students, and that Cantorr teach these courses.

7) We propose that the Assembly be included as part of the over-all fund drive for the Seminary; that we Cantors participate in this drive just as do the Rabbis, Teachers, and the United Synagogue laymen. We see no reason for the Cantors to be kept separate from this over-all drive. This proposal does not propose eliminating our present concert ideas for the Cantors Institute. It merely affirms organisational procedures that place the Assembly within the over-all Seminary picture, and not outside it. Only if we participate side by side with the Rabbis and laymen, and teachera, in working for the Seminary as such will we be able to establish ourselves in our proper place in the community, with full community recognition.

We on the West Coast are proud of our achieve mente. We have made mistakes, but our errors were errors of commireion. They were errors made while rtriving for the best interests of Hazzanuth. We feel in all humility that we have made significant contributions to the advancement of our sacred calling.

It is our hope, our prayer, and our conviction that this great conference will achieve new heights of accomplishment for our sacred profession; and we of the West Coast are proud to share in this work. Thank you.

NEW ENGLAND REGIONAL BRANCH - Hazzan
Gabriel Hochberg

We of the New England Region of the Cantor) Assembly of America, consisting of fourteen members, held four meetings during the past season, one of these in conjunction with the Connecticut Region.

Since the majority of the members live in the greater Borton area, two of the meetings were held in Newton and one in Lynn, Mass. The joint meeting was held in Springfield, the nearest mid-way point.

These meetings, be side providing an oppor tunity for members to exchange greetings, ideas, and views on music, also, as the minutes record, gave an opportunity to evaluate the individual cantor in relation to his congregation, his com munity, his region, the national body; as well as express thoughts on steps necessary for the general elevation of the status of the cantorate.

In addition to the purposes aforementioned, these meetingr served the very important function of cementing excellent relationships between all our members and the executive council of our As sembly.

We are pleased to report that through the aeeistance of all our members, our region has raised over \$2,000 through concerts and indi vidual efforts.

**PHILADELPHIA REGIONAL BRANCH - Hazzan
Yehudah Mandel**

Mr. Chairman, dear Colleague s,

The Philadelphia region of our organization is one of the newest branches on the tree we collectively call the Cantors Assembly of America. We have sixteen members who are very much interested, and strive for the advancement and the raising of standards in our profession.

During the past year our chairman unfortunately resigned his post and a new administration was elected, assuming duties and responsibilities only a few short months ago. In view of these facts you will have to justify this report if it is not perfect, and does not sputter of accomplishments. We have had many problems because of our struggle to be active, sometimes even too active in too many fields of endeavor.

Fourteen of our members requested to have the In-service-courses extended to Philadelphia. We felt that our colleagues shall take the final examinations and then get their diplomas from our Cantors Institute, after the proper preparations received from the teachers of the New York Institute.

We embarked upon creating an understanding and cooperation between the local Cantors and Ministers Association of Philadelphia. This part of our work is still in progress. Most sincere efforts were made to organize study groups led and supervised by our local colleagues mainly in Hazzanut, but not excluding subjects of general cultural interests and the needs of our profession.

We have had complete plans worked out for concerts to be given by our colleagues in order to raise money for the Cantors Institute. It is unfortunate that we could not go through successfully with our plans because of unexpected and insurmountable obstacles.

We have met with our Executive Vice President, Hazzan Puterman, Rabbis Rothenberg, Gefen and also our local authorities, and were promised to have all difficulties eliminated in the future. Under the circumstances we did the best we could in raising the funds. In spite of the difficulties I am proud to announce that the contribution of the Philadelphia Region will be close to \$2,000.00.

We are all united, ready and willing to work for and with what we consider our mother Organization, the Cantors Assembly of America, in order to make it a professional organization of the highest standards.

I feel gratified with the trust and excellent co-operation of the officers and members of the Philadelphia Branch, but there is no doubt in my mind that in order to achieve our goals and

to be a valuable helping hand to our Central organization the Cantors Assembly of America, we need and expect full understanding and support from every agency and official of the different institutions connected with our movement.

I hope and wish that we shall reach this goal in the nearest future.

**CHICAGO REGIONAL BRANCH - Hazzan
Maurice Goldberg**

Chicago is the second largest city in the United States. The Jewish community too ranks second only to New York in the size of its Jewish population. We are highly organized both on a local and national level. The United Synagogue boasts of such leaders as Maxwell Abbell, Shelley Levene, Louis Winer, Charles Oliff, Samuel Wohlberg and many others. The rabbinate counts among its local membership Ira Eisenstein, Ralph Simon, Morris Teller, Philip Lipis, Henry Fisher, Moshe Babin and Morris Gutstein. Names that are coupled with very important congregations.

Cantor	Congregation	Rabbi or Affiliation
Martin Baum	South Side Hebrew	Morris Teller
Harold Brindel	West Suburban	Moshe Babin
Jordan Cohen	Highland Park	Philip Lipis
Charles Englehar dt	Agudae Ashim	Orthodox
Maurice Goldberg	Rodfei Zedek	Ralph Simon
Stanley Martin	Waukegan	Reform
Philip Marantz	B'nai Zion	Henry Fisher
Segal	Milwaukee	Joseph Swit chkow
Moses Rontal	Humboldt Park	Pieman
Moses Silverman	Anshe Emet	Ira Eisenstein
George Surlin		No Affiliation

In addition the following are considered as part of the Chicago Region: (Myro Glass of Indianapolis and Abraham Rose of Elgin, Illinois {now serving as rabbi of his community}).

It would appear therefore that our region should be in the forefront of activity. We have had several meetings with discussions of standards we have set for ourselves, advantages of belonging to the Assembly, benefits from enrollment in the retirement plan, mutual assistance with repertoire and music libraries.

Among all these discussions we also took up the very pertinent subject of support of the Seminary School for Cantors. In this area I must report a resistance from my colleagues which I

cannot explain. I need not go into a lengthy enumeration of personal advantages which accrue to each and every one of us who is so engaged. I need but point to the voluminous amount of communications we have received from our executive offices and everyone who reads his mail is familiar with the reasons as set forth.

1. Being part and parcel of a National Organization
2. Recognition as ministers of chazanut
3. Certification
4. General order into the chaotic condition of the Cantorial world,

We could stop here and say "dayenu" but there are many more.

I therefore feel chagrined to report that while my colleagues here agree with me in principle they did not feel strong enough nor inspired enough to implement their feeling by raising funds for the Seminary. I personally did not meet with as much resistance from the lay friends of the chazan with whom I discussed these matters I do not feel that I should mention specific names in reporting this failure, but I have contacted each and every member of the Chicago Region personally and asked for some commitment no matter how small. It would have looked good had I had more names to list at the time. The only one who responded however was Moses Silverman who raised \$600.00. I raised \$500.00 for a total of \$1100.00.

I look forward to a brighter future. We have admitted to membership two young men, Jordan Cohen and Harold Brindel, who hold forth great promise. They are determined to do their utmost to support our institutions. Several others have made inquiries regarding membership in the assembly. I am certain that with these additions a change in the complexion will occur. With new blood and a new outlook this region should hum with activity.

DETROIT REGIONAL BRANCH - Hazzan Jacob Sonenklar

Dear Chairman:

This is my report on the Detroit Regional Branch for our convention. The Detroit Regional Branch consists of three cantors only. We met a few times to discuss problems on behalf of the Cantors' Seminar as well as for the good of the Cantors' Assembly. We spoke about raising funds for the Cantors' Seminar. We expressed the belief that the best medium for raising funds for the Seminary would be to give a concert; but, as we are small in number, the concert idea didn't prove to be such a good one after all. Therefore, it was necessary to fulfill our obligations toward the Seminary by contacting personal friends for donations on behalf of the Cantors' Seminary.

I think that the Detroit Regional Branch did a good job. We collectively raised close to \$1800 for the Cantors' Seminary.

I want to express my feelings towards the regional branches in general. I believe that we should have regional branches, but just a few. I suggest that the Chicago and Detroit regions should have one regional branch.

I am very sorry that I cannot attend the convention in person. Cantor Goldring will read the report for me.

I hope this convention will be successful in all aspects for the cantorial profession.

CONNECTICUT REGIONAL BRANCH - Hazzan Arthur Koret

It is with a feeling of deep pride that I present this report on the activities of the Conn. Branch of the Cantors Assembly of America during a memorable year of great accomplishment.

The major effort of the Conn. cantors was directed to the giving of concerts throughout the state for the benefit of the Cantors Institute. On November 29, 1953, a concert was given in the Emanuel Synagogue in Hartford with Cantor Arthur Koret as chairman, and Cantors Louis Rosen, Abram Brodacz, and Melvin Etra on the committee. Cantor Morris Levinson was the chairman for a concert given in the Temple Keser Israel of New Haven on February 21, 1954. On February 28 a concert was given in Temple Beth El, New London, with Cantor Eleazer Bernstein, chairman. Cantor Abraham Rabinowitz was chairman of the concert given in Congregation Beth Jacob, Norwich, on March 7. On March 14 a concert was given in Congregation Rodeph Sholom, Bridgeport, with Cantor David Leon, chairman, and Cantor Moshe Orbach, co-chairman. On May 5 Cantor Charles Sudock was the chairman for the concert given in the Congregation Bnai Jacob of New Haven. The final concert was given in Waterbury at Temple Beth El on May 23 with Cantor Irving Pinsky as chairman.

The Connecticut Cantors gave generously of their time traveling all over the state in order to sing at these concerts, often under difficult driving conditions. The singing at the concerts was on a high level, receiving wonderful response from the audiences. Appearing for the first time was a Conn. Cantors Chorus, directed this year by Cantor Louis Rosen. Outstanding instrumentalists donated their talents to help make these events successful. In the concert given on May 5 at the Congregation Bnai Jacob, the Metropolitan Branch of New York gave of their great talents as soloists and as a chorus directed by Vladimir Heifetz.

Expenses for the earlier of 7 concerts were kept to a minimum, and the cantors attained

magnificent results. Following are the amounts sent to the Cantors Institute:

Eleazer Bernstein	\$770.50
Abram Br odac z	170.50
Melvin Etra	459.00
Arthur Kor et	2,393.50
David Leon	766.00
Moshe Orbach	120.00
Morris Levinson	402.68
Irving Pinsky	560.00
Abraham Rabinowitz	621.00
Louis Rosen	255.00
Charles Sudock	1,850. 00

The grand total cornea almost exactly to one-third of the entire quota for the Cantors Assembly of America, \$8, 367.18.

The cantors of Connecticut celebrated Jewish Music Month by having special Friday night services in their respective synagogues where new music was presented. Cantor David Leon and Cantor Moshe Orbach were co-chairmen of the Jewish Music Concert given in Bridgeport by the Jewish Community Center. The 5th Annual Festival of Jewish Music in Hartford, sponsored by nine synagogues and 36 Jewish organizations, attracted 2400 people to the Bushnell Memorial on March 21. Cantor Koret was chairman of this event and participated in the program. Cantor Koret gave a series of radio programs and appeared on TV in relation to Jewish Music.

Mention must be made of the meeting held on January 20 at the home of Cantor and Mrs. Charler Sudock with Cantor and Mrs. David Putterman as guests. Although one of the worst fogs in history blanketed the state, the cantors traveled for miles and were amply rewarded by the wisdom and good advice of Cantor Putterman. Another memorable meeting was held in the beautiful new Temple Beth El of Springfield, Mass., with Cantor Arnold Schraeter as host for a joint meeting of the New England and Conn. Branches. So much was derived from this meeting that it war decided that the two regions get together at least twice a year.

In concluding this report, we pay tribute to Cantor Charles Sudock, whose devotion to the cantorate hae meant so much to the cantors of Conn. His wise and sincere advice has been a source of strength and inspiration to us. We congratulate him on 30 years of distinguished service in one congregation, Bnai Jacob of New Haven. As the next president of the Cantors Assembly of America he can look to his colleaguer from Connecticut for the utmost loyalty and support.

TRI-STATE REGIONAL BRANCH - Hazzan Mordecai Heirer

The Region now in itr second year has had some activities. Several meetings were held in Pittsburgh, Akron and Youngstown. Members of the Region participated in concerts held in

Pittsburgh, Akron and Steubenville. Our region is working under some difficulties. To attend the meetings or to participate at the concerts our colleagues have to travel from 40 to 120 miles one way. On account of this we could not meet as frequently as we wanted.

The meetings were attended well. Our concerts showed a splendid spirit of comradeship and cooperation. Since in our area the Cantors Institute is unknown we had to spend a large amount for posters, printing and mailing to bring close to the people the existence of a Cantors School. This of course affected the net income. In the following years I am sure we can save us a lot of these expenses. Cantor Gr os - man did a splendid job of alarming the community himself and although small in numbers he netted as much as we in the big cities.

Our plans for the coming year are to continue the activities by meeting as often as possible. We shall try to organize several concerts for the benefit of the Cantors Institute and shall try to include small but substantial communities where there are no professional cantors employed.

A word of thanks to Cantor Rev. Lipson, Akron, for his fine job as Secretary of the Region and for his participation at all three concerts, Thanks also to Cantors Edelstein, Meisels and Schindler. Cantor Schindler participated at two of our Concerts and traveled to Steubenville 90 miles one way and to Akron 40 miles one way.

Thanks also to Cantor Putterman for his help and advice he has given to us during the past year.

The ses sion adjourned at 11:30 p. m. followed by a social hour.

TUESDAY, JUNE 29th

SEVENTH ANNUAL MEETING OF THE CANTORS ASSEMBLY OF AMERICA

MORNING SESSION

Hazzan Nathan Mendeleon, Presiding
President, The Cantors Assembly

The meeting wae called to order by the President at 10: 15 a.m. and introduced Hazzan Louir Roren to give the Invocation.

INVOCATION - Hazzan Louis Rosen
Congregation Bnai Israel
New Britain, Connecticut

מִקְוָר חֶבְרוֹנָה, גָּבוֹחַ בְּשִׁירֵי זָמָרָה PRAYER -

כְּשַׂנְכְּנוּנוּ הַיּוֹם, לְחַעֲסָק בְּקָדוֹשָׁה הַקּוֹדֶשׁ וְלְהַחֲעִיל
אִישׁ בְּרָעָהוּ. בְּן עִינְנוּ חָלוּוֹת.

יְהָ רָעָזָא קָרְמָן שָׁחָרָה עַלְינוּ רֹוח אַתָּה וְאַחֲרָה זְלָבָדָן.
בְּלִבְבָּשׁ סְלָמָן.

אֱנוֹא אֱלֹהִי כָּל בָּשָׂר, חֲגֹמָל חֲסָדִים טּוֹבִים לְעוֹזָקִי תּוֹרָתָךְ.
שְׁלָח בְּרָכָותִיךְ עַלְינוּ, וְהִיא מְצָלָה מְעַשְּׁנוּ בְּדֶרֶךְ שְׁלָום
וְרָעוֹת וְכָשְׁנוֹכָה לְרֹאוֹת שְׁלָום בָּאָרֶץָנוּ וְעַמְּנוּ.

Source of all bles sing Who maketh choice of
song and psalm:

As we have gathered to&y to take counsel,
we look to Thee for inspiration in our endeavors.

We humbly pray that we have proved worthy
to stand before Thee in prayer, as shi-lu-chei
tzi-bur in behalf of our congregations.

Give us strength and wisdom to enable us to
plan together how we might better serve Thy
holy cause.

May it be Thy will that the deliberations of
this convention be harmonious and acceptable in
Thine eyes, and that we forget not a moment
that we are ever seeking the greater sanctifica-
tion of Thy Name.

O Lord, inspire all of us already participating
in Thy holy mission, as well as those
newly dedicated to the cantorate, so that we
may continue to be filled with the zeal to work
in Thy behalf of Thy people.

Send Thy blessings upon our president and
all who are aiding him, so that the cause of
Hazarut may prosper and that our joint efforts
may bear the fruit of real accomplishment.

May it be Thy will that the heart of mankind
shall be guided in Thy path so that Thy people
might dwell in peace with their neighbors every-
where.

Amen.

IN MEMORIUM -

President Mendelson requested all to rise in
memory of our deceased colleagues.

Hazzan Bernard Alt
Hazzan William H. Caesar
Hazzan Samuel Kantor
Hazzan Louis Lazarin
Hazzan Gerehon Margolie
Hazzan Jacob Schwartz

The entire Convention body prayed for the
speedy recovery of the former President of the
United States Harry S. Truman.

"LET'S TALK IT OVER" -

This session was devoted to a general dis-
cussion of Good and Welfare and of all of the
Committee Reports. The following are minutes
as recorded by Hazzan Samuel Seidelman.

A request was made to clarify the \$3.00 regis-
tration fee. Hazzan David Puttermann explained
that it was to be used to defray the Convention ex-
penses and the printing of the proceedings of the
Convention.

Hazzan Morris Okun, of Richmond, Va.,
protested as to the lateness of the time of the
year the Convention was being held,

Hazzan Moses Silverman, of Chicago, sug-
gested that the future Conventions be held
closer to New York or some place in the Mid-
West. On alternate years, perhaps to hold it
in the Mid-West.

Hazzan A. Marton, Jacksonville, Florida,
suggested we pay more attention to individual
problems, asserting that he came to the Con-
vention seeking advice and help.

Hazzan Silverman - "If we are superior to
other groups, then the Cantors Assembly
should, on the strength of superiority, give
more than mere certification to its members. "

Cantor Marton - "A Cantor should work and
merit his certification, not just because he be-
longs to an organization." Diecursion of cer-
tification ended with the announcement that all
Cantors Assembly Members will receive cer-
tification from our Assembly. The explanations
and answers given to the queetions by Hazzanim
Puttermann and Ginsburg were accepted satisfac-
torily.

Question by Hazzan Saul Kirschenbaum in
reference to placement. "If a member who is
brought up on charges is given an opportunity to
defend him self? "

Answer: Hazzan Morris Schorr - "He is
asked to appear before the Board to defend him-
self." Hazzan Puttermann read By-Laws, Sec-
tion 9 - "If he requests to appear, he is given
the opportunity to do so."

Hazzan Kirschenbaum - Suggeete an amend-
ment to the By-Laws, Section 9, to requert that
the charged party appear before the Board.

Hazzan Puttermann - "That is usually done
anyway."

Question: Hazzan Glueck - "May a member of the Placement Committee apply for position?"

Answer: Hazzan Ginsburg - "That person first must resign from the Committee."

An explanation in reference to a particular case was accepted favorably by all.

Hazzan Rosenbaum - Suggested change in the procedure for the Placement Committee.

1. When a Congregation apply for a Cantor, a member of the Committee should accompany the candidate.

2. Not to allow more than one candidate to be sent to a position, until he has been rejected.

3. Honorariums - The Placement Committee should negotiate with the Congregation for the fee and expenses of the audition.

It was also suggested that a survey and study of the qualifications of each member be made to determine his fitness in serving Congregations asking for certain qualifications. A study and survey of our Congregations to determine which Congregations employ our members and which do not.

Hazzan Putterman - Explained that our membership files indicate where each Hazzan is employed and that every member may see the files of all of the Congregations that have applied to us for a Hazzan.

Hazzan Mendelson - The United Synagogue passed a resolution that Rabbis and Congregations apply only to us when in need of a Hazzan.

Hazzan Barkman, Washington, D. C. - The matter should be pressed and the resolution should be strengthened. To make an analysis of members and Congregations so that the right man fills the right pulpit.

Question: Hazzan Shanok - "How does the placing of a student Cantor in a yearly position affect us?"

Question: Why no one of the Rabbinical Assembly at a Seminary Campaign speaks of the Cantors Assembly or Cantors Institute ?

Robert Zalkin, a student of the Cantors Institute, reported that some progress has been made in that direction. The students of the Cantors Institute have been attending Seminary Breakfasts and Campaigns and have presented the story of the Cantors Institute.

Hazzan Putterman explained that a leaflet will be printed about the Cantors Assembly and the Cantors Institute. A student Cantor can only obtain a week-end position in a Congregation that has not had a Hazzan. No student Cantor is placed in a Congregation that employs a full-time Rabbi.

Hazzan Koret - We should cooperate and participate in concerts to raise funds for the Cantors Institute.

Hazzan Katzman - Why doesn't the Seminary have the over-all campaign to include the Cantors Institute ?

Hazzan Rosenbaum - We as members of the Cantors Assembly owe it to ourselves; it is our duty and privilege to raise the amount of money promised - \$25000. annually - because of what the school means to us.

Hazzan Shelkan - Why should the Cantors Institute "travel the road alone" ? If the Seminary would support it, the United Synagogues and the Rabbis would not go to other groups for their Cantors.

Hazzan Hohenemser - Asked for a way to raise money, in a dignified manner, especially for those who do not concertize.

Hazzan Mendelson suggested that the forthcoming graduation (1955) of the Student Cantors might be good publicity for the purpose of raising money.

Hazzan Koret - An over-all drive does not bring in as much money as a completely separate drive does. "We must fight for recognition."

Hazzan Blackman - The Cantor should make himself indispensable to the United Synagogue programs and all affiliated groups of the Congregation, by planning and working with them.

Hazzan Putterman - Reminded the Assembly that we have an annual pledge of \$25000. to fulfill. The Hazzan is an important component of Jewish life. He is the all-embracing authority in Jewish Music, the Shalihah Tsibbur in the Synagogue and therefore an integral part of the Jewish community. We should remain a component part of the Seminary family and do all within our power to support it.

Hazzan Putterman brought this session to a close on a note of encouragement and hope for a creative and bright future of Hazanut in America.

AFTERNOON SESSION

Hazzan Charles Sudock, Presiding Vice President, The Cantors Assembly

PRESIDENT'S ANNUAL REPORT - Hazzan Nathan Mendelsohn

Mr. Chairman, Honored Guests and Haverim Hazzanim:

This address is not a report, but a message. What message can I give you, my colleagues, and what can I say to the incoming administration? First, I think it is wholesome for us to count our blessings, "Baruch Haheim Yom - Yom, we have much to be thankful for. We have, as a body of professional men, gained

respect and prestige of a solid character. We are rapidly impressing our colleagues and our congregations, our spiritual leaders and our lay leaders, with the reliability and responsibility of the Cantors Assembly and of its members. I must pay tribute to you, my dear colleagues, for the praiseworthy acceptance of a basic professional discipline by the membership at large. There have, God been very few lapses, and even where a lapse has occurred, in almost every instance a satisfactory adjustment has been made. Acknowledgment must be made of the firm and determined efforts of our beloved Executive Vice-President, in the face of great difficulties of all kinds, to maintain a just and consistent standard. Both Cantors and Congregations have recognized that their yea must be yea and their nay, nay. A healthy mutual respect is being created among Congregations, Rabbis and Cantors.

In the field of practical accomplishment, we have heard a factual report by the chairman of the Executive Committee, Hazzan William Belskin Ginsburg, who has been, throughout the history of this Assembly, a veritable pillar of strength and a source of practical wisdom and foresight in the tremendous program of activity that we have undertaken. On my own behalf and on behalf of this Assembly, I should like to express our grateful recognition of his faithful and meritorious service. May he be granted many, many years of health and happiness together with his dear wife and family, so that he may continue to serve the Lord with joy and work hand in hand with his colleagues for the advancement of our cause. He is to be congratulated, together with all his colleagues on the Executive, for a task well done. It goes without saying that the work could not have progressed without the watchful eye, the energetic zeal and the dynamic will of our Executive Vice President, who stimulated and co-ordinated all of the manifold activities of our organization. To Hazzan David J. Putterman, I should like to say, in the language of our ancient teachers, "Olam'cha tireh b'hayecha, v'aharit'cha l'have olam, v'tikvat'cha l'dor dorim, Picha y'daber hochmot, siftotecha yabiu da'at, ul'shon'cha yarhish r'nנות."

"Mayest thou behold thy world in thy life - time; and in thy latter days, the world to come; and may thy hope endure from generation to generation. Thy mouth shall speak wisdom, thy lips shall utter knowledge, and thy tongue shall pour forth joyous songs."

(I know that you all join me in expressing to his dear wife our blessing: "Baruch Rofe Holim. "Blessed be the great Healer. ")

Congratulations are in order to a number of our devoted and learned colleagues who have been granted certificates of achievement for studies completed during three years of the Cantors Summer Institute.

I should like to express our congratulations and good wishes to ten of our distinguished colleagues who have been named Fellows of the Cantors Institute. This is an honor and a distinction of which we are all proud. This event is a confirmation of the growing order and definition in our affairs. Our publication projects are selective and deliberate and will represent important and usable contributions to our individual and congregational needs. We greet the publication of "Rabotai N'varech" edited by our noted colleague, Hazzan Moshe Nathaneon. Our increased network of relationships with a growing membership list at present passing the two hundred mark, will redound to the betterment of every phase of our work. Our support of the Cantors Institute's campaign for funds under the capable management of Hazzan Charles Sudock, is beginning to show a definite pattern of sure accomplishment. Our decision to finance a musical research project under the direction of Dr. Weisgall, the head of the School, augurs well for the future. The same may be said for the regular publication of scholarly material in the Cantor's Voice of our learned colleagues Hazzan Rosenbaum, Hazzan Wohlberg and Hazzan Hohenemser. Our relations with Israel's Hazzanate are becoming of greater importance. Our work is attracting favorable comment in other large centers of Jewish population. We go indeed Mehayil el Hayil, "from strength to strength."

As to my own part in all this fine picture of accomplishment, it can best be indicated by the story of the famous physician, who was asked to what he attributed his great success in practice. "Well," he replied, "I do the best I can, and if that is not enough, then I resort to a masterly inactivity." I have been surrounded by such a splendid group of competent men in every field of our activity that I deserve credit for only one thing, and that is: non-interference. In the last three years I have acquired a healthy humility as well as a deep respect for my beloved colleagues. I should like to extend on behalf of all of us our hearty thanks to those who have helped carry on the all-important work of membership and placement, particularly our colleagues Hazzan Morris Schorr and Hazzan Abraham Friedman. Congratulations are in order to the Convention Chairman and his committee for the wonderful piece of work that they have done. I want to extend my thanks to the Executive Council and to all the committee chairmen.

My friends, I am about to say "Oseh shalom. It is traditional to take three steps backward, Shaloeh p'siot, before Oseh Shalom. In the name of the Rokeach it is said that the minhag of stepping back three paces finds support in the verse, "V'raglehem regel y'sharah. Raglehem sh'tayim regel achat, v'achar kach Y'sharah, M'yasher raglav." Interestingly enough, he adds: "Y'sharah otiot shirah ug'matriah T'filah." The letters of the word Y' sharah, righteous, are the same as those of the word Shirah, and the numerical count of both is the same as that of T'filah. Now in each of these fields, in "Derech"

Y' sharah, " in Shirah Y'sharah and in T'filah Y'shirah, there is room for advancement. The Derech Y'sharah for the Hazzan is in process of development. Our lives and our careers as Hazzanim will form part of the background which will influence the Derech Y'sharah for Hazzanim in days to come. The problems of placement, and the right way of financing the Cantors Institute, are part of the problem of the Derech Y'sharah.

The subject of Shirah Y'sharah is bound up with study and research projects in the Cantors Institute. We have already taken initial steps. A vast field of endeavour lies before us. The study of T'filah Y'sharah is a never-ending one. I am happy that on the agenda of this Convention we shall listen to scholarly papers both on Shirah and on T'filah, presented by distinguished men in these fields.

"Ezohi derech y'sharah sheyavor lo ha-adam? Kol shei tiferet l'oseha v'tiferet lo min ha-adam. II What is the right path that a man should choose? Whatever is an honor to him that does it and which also brings him honor from mankind.

We have chosen a path in the realization of our professional aspirations, our desire for recognition and status, which conforms to this Derech Y'sharah as enunciated in the Pirke Avot. We have sought to co-operate, rather than to force our way; and indeed we should be gratified with our progress. Slowly more Yosher is gaining a foothold in all aspects of the Hazzanate, although much yet remains to be done.

On behalf of the outgoing administration, I say to my successor in office and to the incoming administration: "Hiz'ku v'imtzu, May G-d prosper you!

And to all of our colleagues, as well as to everyone associated with the work of this Assembly, whether Cantors, Music-directors, or students in the school, spiritual or lay leaders of the Congregation of Israel, let me wish health and happiness in all their endeavours, both private and public. May the universal Father of song open wide the Sha're Zimrah, the gates of song, and on wings of song bring gladness and rejoicing to the hearts of Israel and all mankind.

NOMINATIONS COMMITTEE REPORT Hazzan Henry Fried

The Nominating Committee presented the following slate of officers for the year 1954 -55, which were unanimously elected by acclamation.

President	- Charles Sudock
Vice President	- Samuel Rosenbaum
Executive Vice President	- David J. Puttermann
Secretary	- Henry Fried
Treasurer	- Moshe Nathanson

Executive Council

In addition to the slate presented by the Nominating Committee, there were also nominations from the floor. The following were elected:

For 3 Years

Abraham Friedman
Arthur Koret
Morris Schorr

For 2 Years

David Brodsky
Edgar Mills
Jacob Sivan

For 1 Year

Alvin F. Schraeter

National Council

In addition to the slate presented by the Nominating Committee, there were also nominations from the floor. According to our By-Laws this Council consists of the Chairmen of our Regional Branches and those elected. The following constitutes our National Council for 1954-55:

Julius Blackman	Yehudah Mandel
Maurice Goldberg	Abraham Marton
Michal Hammerman	Irving Pinsky
Mordecai G. Heiser	Jacob Rothblatt
Gabriel Hochberg	Moses Silverman
Nathan Katzman	Jacob Sonenklar

George Wagner



National Council of The Cantors Assembly
1954-55

SEATED L to R: Yehudah Mandel, Irving Pinsky, Abraham Marton, Gabriel Hochberg

STANDING L to R: Jacob Rothblatt, Mordecai Heiser, Michal Hammerman, Nathan Katzman, Julius Blackman

NOT IN PHOTO: Maurice Goldberg, Moses Silverman, Jacob Sonenklar, George Wagner

CITATIONS -

The Chairman called upon Hazzan Wohlberg to present illuminated scroll citations to our first President Hazzan Abraham J. Rose and to our outgoing President Hazzan Nathan Mendelson. The texts of these citations are as follows:

The Cantors Assembly of America on the occasion of its Seventh Annual Convention held at the Grand Hotel, Highmount, New York, on June 28th, 1954, expresses its appreciation and gratitude to Hazzan Abraham J. Rose who, as a charter member and Our First President, with courage, foresight and resoluteness of purpose guided our Assembly through its formative period. This illuminated scroll is awarded to him as a permanent memento of our esteem and affection.

The Cantors Assembly of America on the occasion of its Seventh Annual Convention held at the Grand Hotel, Highmount, New York, on June 28th, 1954, expresses its appreciation and gratitude to Hazzan Nathan Mendelson who with modesty, kindness, warmth, sound judgement, integrity of character and with dignity, has guided our Assembly as President during the years 1952, 1953 and 1954. This illuminated scroll is awarded to him as a permanent memento of our esteem and affection.

FELLOWS OF THE CANTORS INSTITUTE OF THE SEMINARY -

For the first time in the history of the Jewish Theological Seminary of America, ten members of The Cantors Assembly of America were designated FELLOWS and ten members who satisfactorily completed three annual summer courses at the Cantors Institute received Certificates of Achievement at the Seminary's Commencement held Sunday afternoon, June 13th, 1954.



-Fellows of The Cantors Institute of the Seminary

L to R:

Abraham Shapiro, Gershon Ephros, David J. Puttermann, Charles Sudock, Myro Glass

NOT IN PHOTO:

Aaron I. Edgar, W. Belskin Ginsburg, Adolph Katchko, Abraham J. Rose, Adolph J. Weiegal



Certificate of Achievement

L to R:

Nathan Mendelson,
Jacob J. Renzer, Morton
Shanok, William Z. Glueck,
Simon Kandler, Samuel
Seidelman, Charles Bloch,
Morris I. Okun, Abraham
Marton.

NOT IN PHOTO: Paul Grob

* * * * *

A very hearty mazel-tov was extended to Hazzan Gabriel Hochberg, when it was announced that he was given a life contract by Temple Emanuel, Newton Centre, Mass. May God grant him good health and a long life of creative and fruitful achievements.

* * * * *

EVENING SESSION

Hazzan Arthur S. Koret, Presiding
Emanuel Synagogue, Hartford, Conn.

Greetings from - The Jewish Theological Seminary of America

April 28, 1954

Dear Cantor Schraeter:

It is a very great joy for me to extend good wishes and greetings to the Seventh Annual Conference-convention of The Cantors Assembly of America and The Department of Music of The United Synagogue of America.

The work that both The Cantors Assembly and The Department of Music are doing has been increasingly impressive and influential. Out of the modest beginnings of both institutions there is emerging an influence which is helping to mold synagogue life and develop individual esthetic values in our services.

Personally, I am indebted to you and your colleagues for your helpfulness, persistence and inspiration in the establishment of the Cantors Institute. I am glad this Institute has been established and is flourishing. I hope that the future will be bright for both the institutions assembled at Highmount and for all their members.

Believe me, with repeated good wishes,

Cordially, as ever,

Louis Finkelstein

Cantor Alvin F. Schraeter
The Cantors Assembly of America
3080 Broadway
New York, New York

Greetings from - The United Synagogue of America

June 25, 1954

Cantor Alvin F. Schraeter, Chairman
Convention Committee
The Cantors Assembly of America
3080 Broadway
New York 27, N. Y.

Dear Cantor Schraeter:

It is with enthusiasm and pleasure that I extend to your Convention the greetings of your sponsors, the United Synagogue of America.

It is our hope and prayer that at all times true harmony, accord and cooperation may bind and motivate us in our mutual strivings to attain our common goal of ennobling and beautifying of the lives of our people through an understanding, love and living of Judaism.

Inspired, dedicated and inspiring cantors and shlichei tzibur can hasten the tempo in the achieving of such urgently needed and highly desired vital objectives.

May this Convention heighten and intensify the resolve of all participants in this assemblage to devote themselves towards such end.

Sincerely,

Char. Rorensgarten
President, United
Synagogue of America

Miscellaneous Greetings -

Greetings to you personally and all colleagues. Wishing Convention utmost success.
Zlach Urchav.

Rev. David Daro
Sacramento, Calif.

Best wishes for successful Convention.
Sorry cannot attend. Kindest regards to all members.

Cantor Jacob Gow sieow
St. Louis, Mo.

Best wishes for successful Convention.
Congregational matters prevent my joining you.

Rev. Paul Grob
Portsmouth, Va.

Regret unable to be with you to enjoy the Convention and your company. Best wishes for success and kindest regards to all our colleagues Chazanim.

Rev. Herman Kinnory
Las Vegas, Nev.

Regret exceedingly not being able to attend Convention. I hope all deliberations are most successful. Shalom Uvracha.

Cantor David Kusevitsky
Brooklyn, N. Y.

Shalom Chaverim. True to Biblical prophetic tradition it should be said of you Hazzanim vehayah chenagen hamenagen vatehi alav yad Adonay and it is through our altar's fire touching your lips like in Isaiah's vision by the hand of the angel muse that you succeed through your inspiring chant, lehaehiv lev avoth al banim velev banim al avotham, bringing also God nearer to his children and his children nearer to their Father in heaven. At this your Sabbathic Convention may God bless your endeavors especially in raising our yeled shaashuum the Hazanic Institute to maturity thus securing our avodath hakodeeh for prosperity reu ehelo eichbeh hagacheleth veshole tinateck hashalsheleth. Shalom Chaverim.

Jacob Sivan
Lyndhurst, N. J.

Congratulations to your Seventh Convention. I am deeply sorry I cannot witness such a beautiful event. I wanted so much to be with you all for various reasons. It would also be my pleasure to see your happy smiling faces. Since the Assembly is in existence every Cantor feels recognized. Thanks to the founder Cantor David Puterman and those who helped him. My fondest regards to all of you. I also express my deep sorrow of the loss of the great Cantor and Scholar P Yaranoweky. May his soul rest in peace. Accept my heartiest blessings to all of you. May God bless you all.

Cantor Joshua Lind
Chicago, Ill.

Although three thousand miles away our hearts are with our California Chaverim. May the Almighty give you wisdom and strength in your sacred responsibility as guardian of musach. Greetings to all.

Guild of Temple Organists
Southern California
Irving Ris kin

DISCUSSION: "Our Regional Branches Shall they be Disbanded?"

Hazzan David J. Puttermann and Chairmen of our Regional Branches

Hazzan Puttermann

The subject we are about to discuss actually deals with the questions as to whether or not our Regional Branches have been serving the purposes for which they were organized or whether they have as it were "gone off on a limb" and have become not only useless but in some instances have actually proven a detriment. It is, therefore, up to us now to decide shall our Regional Branches be disbanded?

The facts that I now set before you have been extracted from some of the minutes of meetings of our Regional Branches. It is not my intention to embarrass any one of our Regions and I shall therefore refer to them with the letters, A, B, C, etc.

Region A: Complains that the local cantorial group which has been in existence for quite a few years is fearful that our Regional Branch was formed deliberately to compete or to harm them. The Regional Branch continues to report that it has assisted in launching a school for cantors of its own in which the chairman of our Regional Branch is one of the most important and active influences in behalf of this school. This, despite the fact that about two years ago I personally visited the community at their invitation, and urged them to become a part of The Cantors Institute and not create schools which cannot possibly have the academic standards and recognition of The Cantors Institute of the Seminary,

Region B: Although our bylaws specifically state that "copies of the minutes of all meetings of Regional Branches shall be promptly submitted to the National office" - minutes were never sent to us.

Region C: Organized a choral ensemble and has decided to give concerts on its own in order to raise funds as they claim, for their own purposes and not for The Cantors Institute. I ask each of you what could be more important than supporting The Cantors Institute, which we have voluntarily and unanimously pledged to support financially.

Region D: Decides to organize and form a new organization of its own to be known as "The Friends of the Cantors Institute of The Jewish Theological Seminary of America." How any one Region can take it upon themselves to use the name of The Cantors Institute and also that of The Seminary without the knowledge and consent of either one of these institutions is one of the things I will never be able to understand. This Region also states that it is most anxious that a Branch of The Cantors Institute be opened in its locale. They are either naive or refuse to see the problem as it exists. How can The Cantors Institute possibly organize Regional schools when it doesn't have sufficient funds to support the main and existing school at The Seminary? This is the more surprising to me when this Region is located in a community that boasts of some of the richest and most influential conservative synagogues in America, where some of our younger members receive the highest salaries. Despite these facts and although this Region numbers more than twenty members, concerts for the benefit of The Cantors Institute were held only in two congregations.

Region E: Had planned approximately seven concerts but due to very minor and unimportant "obstacles" the concerts were cancelled. This is definite proof of lethargy and an apparent lackadaisical attitude of its members.

Region F: One of our youngest Branches, at its second meeting, passes a resolution "firmly objecting to being burdened with the necessity to raise funds for The Cantors Institute and rejects the entire concept."

Region G: Sets itself up as a completely autonomous group, disregarding our bylaws and all of the directives of the Executive Council. It cooperates and assists another group in its community in setting up courses for cantors without even notifying us. They criticize our Executive Council and Membership Committee for requiring applicants for membership in our Assembly to take written examinations in Hazzanut, Hebrew, liturgy and music. They also criticize our Placement Committee for auditioning, interviewing and examining non-members who apply for placement to the Department-of Music of The United Synagogue. They set up their own committee to plan a code of ethics and policy. They suggest that the National office and the Executive Council should inform them of new decisions before acting upon them. They state that the Region should have local autonomy in electing new members to our Assembly. They adopt their own ruling and create a new category of members known as "honorary members." They unanimously adopt a motion objecting to the raising of funds for The Cantors Institute, separate and apart from the Seminary fund drive.

I believe that the above facts are sufficient proof that our Regional Branches have wandered

far afield. We organized these Branches for the specific purpose of having them implement our decisions and of aiding us in our aims. Through the medium of the minutes which each Region is to send to our National office, we would carefully follow their own local achievements and be guided by whatever suggestions they would make to serve the best interests of our profession.

My dear Colleagues: - Each of you has a copy of our by laws. I respectfully refer you to Article 7, Sections 1 to 5 inclusive. You will find contained in these sections the purposes for Regional Branches, how they shall function, and what they may or may not do. If it is the intention of these Branches to continue to function contrary to our interests, then by all means I strongly urge you to decide that they be disbanded. However, it is my prayerful hope that the discussion tonight, in which all of our Regional Branches will have an opportunity to be heard, will prove to be a medium of enlightenment to them and through them to their respective members. That each and all of you will return to your respective Regions, realizing that we must exert all of our efforts to construct and re-construct, to cooperate and to implement, to strengthen and improve The Cantors Assembly of America. To rededicate ourselves to our sacred calling and to everything towards which we are striving so energetically, with the fervent hope that we shall, please God, speedily and in our day, attain the lofty ideals to which all of us are dedicating our lives.

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The following minutes of this session were recorded by Hazzan Harold Lerner.

There then followed a series of reports by the chairmen of the Regional Branches.

Hazzan Seidleman, in answer to an alleged charge against the Metropolitan Branch declared that its Ensemble was organized to raise funds primarily for the Cantors Institute and that in the concert activities of that group the name "Assembly" would only be used in connection with fund raising for the Institute.

Hazzan Blackman, representing the West Coast, gave an extensive report on the activities of his branch. In essence he approved of the regional setup but felt that major policy decisions should be submitted for regional approval before their final adoption.

Hazzan Hochberg of New England felt that the regional branch setup was healthy and necessary.

Hazzan Mandel, representing the Philadelphia region, declared that many obstacles were encountered from the United Synagogue and local rabbis in the formulation of plans to present concerts in that region. He felt that regional

branches would strengthen the National organization, and that educational courses should be given wherever the need warranted such action.

Hazzan Goldberg, chairman of the Chicago region, spoke of the conflict existing between the local Cantor's Association of Chicago and the Regional Branch of the Assembly.

Hazzan Goldring of Detroit suggested a merger between the Detroit and Chicago regions.

Hazzan Koret of Connecticut spoke of the success encountered in his region, and said that the organization should enforce self-discipline.

Hazzan Heiser, representing the Tri-State region, spoke in favor of maintaining regional branches, but mentioned the difficulties of fund-raising in his region.

The issue was then opened to a general discussion from the floor, and opinions were expressed by Hazzanim Barkan, Silverman, Shelkan, Salkov, Levinson and Puterman, all favoring the retention of regional branches.

However it was generally agreed that certain revisions, geographically and otherwise, should be made.

A motion was made by Hazzan Barkan and passed that

"A re-evaluation of the entire regional setup as it now stands should be made and a study conducted towards solving and resolving present regional problems."

The meeting adjourned at approximately 11 p.m.

A period of group singing was led by Hazzan Jacob Hohenemser and was enthusiastically joined by all.

* * * * *

WEDNESDAY, JUNE 30th

A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION

Hazzan Moses J. Silverman, Presiding
Anshe Emet Synagogue, Chicago, Ill.

1. AN ANALYSIS OF THE HAZANIC STYLES OF CANTORS KWARTIN, ROITMAN AND ROSENBLATT

Rabbi Israel Goldfarb
Congregation Baith Israel Anehe
Emes, Brooklyn, N. Y.

During the half century which just closed the American Jewish community was proud to welcome

to the se shores many talented and able cantors whom fate, ill fortune or the spirit of adventure brought to this land of opportunity and promise.

These cantors came to us from centuries-old European communities and brought with them the rich heritage of Hazanic tradition which flourished in the old world for many centuries and which became, with some modifications, the accepted pattern and model of the Hazanic style which is in vogue in the American synagogue of to&y.

Among the more prominent of these cantors were the famous Hazanim Zavel Kwartin, David Roitman and Yosele Rosenblatt, the subjects of this analysis.

These three cantorial stars flashed across the Hazanic horizon like bright and luminous meteors during and between the two world wars, imprinting on our generation indelible impressions with their artistic performances not only in the synagogue but also on the concert stage and over the radio. Their recorded liturgical chants will be listened to for a long time to come with spiritual delight by lovers of the cantorial art and will be studied by future students of Jewish music as classic models of Hazanut.

The task which was assigned to me by your program committee was to present to you an analysis of the styles of these three Cantorial artists in the brief period of twenty minutes. This reminds me very much of the request made of the great sage and rabbi, Hillel, to teach a would-be proselyte the entire Torah while standing on one foot. In the limited time allotted to me I can hardly hope to do more than just scratch the surface of this fascinating subject. I hope, however, that I may be able to convey to you some of my personal impressions of the unique contributions which these talented cantors made to the sacred art of Hazanut.

At the outset it will be interesting to note that all three cantors, Kwartin, Roitman and Rosenblatt, had many things in common.
1) All three were child prodigies, having felt the sacred call and the inner urge to chant the services in the synagogue when they were still very young. Yosele Rosenblatt was a child cantor at nine; David Roitman, when still a cheder boy, gathered his friends around him, put on a talis, and played at being a chazan; Kwartin, too, regaled the people of his native town with his phenomenal voice and beautiful singing when still in cheder. (2) None of the three had any formal musical schooling until he had reached adult life. All three were blessed alike with native and divinely gifted musical talents. They were cantors by the grace of G-d. (3) None of the three had served any apprenticeship as "Meshorerim" or choir boys but had advanced at once from the cheder to the "Amud" as full-fledged Hazanim.

Now to understand this strange phenomenon it should be noted that these talented children were the product of their home training and the religio-musical atmosphere of their Jewish environment. Their music school was the home, the cheder, the Beth Hamidrash, the synagogue and the general Jewish life that surrounded them.

Their studies in cheder were marked with melodic intonations. The Beth Hamidrash rang out with the sweet voices of the Bachurim as they intoned their quaint Talmudic strains; sometimes these were sad and melancholy, sometimes glorious and triumphant, sometimes mystic and speculative. Prayers, whether in the synagogue or in the home, were never recited in a monotone but were always sung. The storekeeper would while away the dreary hours between customers by chanting to himself some familiar Hazanic melody. The artisan at his work and the servant girl at her chores would hum their favorite folk and love songs while the tired mother would rock her restless baby to sleep to the tune of a sweet lullaby. It was in such an atmosphere that these three masters of Hazanut grew up.

Zavel Kwartin, in his auto-biographical sketch, tells us that he first became aware of the possession of a beautiful voice when he joined his father in the singing of z'miroth at the sabbath table and also when he joined the members of the family in their singing of folk songs at their social gatherings.

David Roitman, like Kwartin, tells us how his first musical awakening came to him as a child when he joined the family in the singing of z'miroth at the sabbath table and when he would go over the weekly pentateuchal cantillations with his fellow students in cheder each Friday. He tells us, too, how he enjoyed listening to the playing of the "klezmorim" at Jewish weddings and how he would never tire of listening to the singing of the peasants in the market place and to the chanting of the blind minstrels as they made their rounds of the town.

Similarly are we informed that Yosele Rosenblatt received his first lessons in the Hazanic art from his pious father who was not a cantor himself, but who had absorbed a fine taste and a love for Jewish music from his Hassidic associations among whom singing was an integral part of religious life and worship.

As these child prodigies matured and ripened into manhood they broadened their musical experiences and developed their musical skills and their distinctive Hazanic styles. This distinctiveness in style was largely influenced and determined firstly, by the differences in the quality, calibre and range of their voices and secondly, by the differences in the environments from which they originally came and which they were later called upon to serve.

Kwartin was endowed by nature with a phenomenal baritone voice of excellent quality and a smooth running coloratura. He was also endowed with clear diction and a good musical and dramatic sense. In addition to this he was also deeply rooted in the tradition of Jewish folk music and synagogal melodic style. He studied music with Nowakofsky and voice culture with famous vocal teachers of St. Petersburg who suggested that he prepare himself for an operatic career. These preparations and experience gave him an intellectual approach to his Hazanic profession. It must be admitted, however, that he was limited in his performance by the limited range of his baritone voice which is not always best suited for the orthodox Hazan. To overcome this handicap he often dramatized his recitations by the use of the parlando style, intoning his prayers in a speechlike manner in the style of a maggid chanting his sermon. A very good example of this style is to be found in his *אַמְגָדֶל בְּרִיאָה* "זֶה עֲמֹד בְּבָנָה" in which he tells the tragic story of the *אַמְגָדֶל בְּרִיאָה* with great effect by emphasizing and accentuating the important words and phrases with the help of the interjection of the Yiddish outcry "Oy" and "Oy weh," thus moving his audience to remorse and tears. He uses the same style, but with lesser effect in his *אַמְגָדֶל בְּרִיאָה* for the *בְּרוּךְ קָרְבָּן* on Yom Kippur, in which he pleads and implores in musical speech, repeating the words *אַמְגָדֶל בְּרִיאָה* after each phrase or sentence as a sort of refrain for the purpose of emphasis.

A study of his *אַמְגָדֶל בְּרִיאָה* in the *N'ilah* service reveals the same approach. Here too we have the parlando style and the almost hysterical outcry of the Yiddish "Oy" and "Oy weh" in order to intensify his deep dramatic emotion.

With all that we must admit that Kwartin's improvisations were well planned and intellectual in scope. His performances were convincing, moving and inspiring. In him the Hazanic profession found a true artist of towering strength and ability.

In contrast to Kwartin we have David Roitman whom we may characterize as the thinker and philosopher in the art of Hazanut.

Roitman possessed a lyric tenor voice of high range - a voice that was thin, light and flexible. He possessed a phenomenal coloratura and an exceptional falsetto voice which he was able to merge with his regular voice and run his coloratura from one range into the other without any break or line of demarcation. In his improvisations Roitman always tries to avoid the obvious and that which is trite. He is always the pains-taking thinker and the calculating architect of his recitative.

For his melodic material Roitman draws largely on the Wallachian, Gypsy and Phrygian styles

interspersed with the rich Talmudic motif and the "Yekum Purkan gust." He artfully modulates from one key to another in order to avoid monotony, yet he is always true to the Jewish traditional style and Nusach Ha t'fillah. He is never dull but sings with warmth, enthusiasm and conviction.

Some good examples of his recitative are his *אַמְגָדֶל בְּרִיאָה* in G minor, his *אַמְגָדֶל בְּרִיאָה* in F minor and his *בְּרוּךְ קָרְבָּן* in B flat minor.

Like most of his contemporaries, however, Roitman suffers from the unpardonable sin of excessive repetition of words, of twisting around the phrases and sentences - a practice that gave rise to the well-known joke of

אַמְגָדֶל בְּרִיאָה - -- *אַמְגָדֶל בְּרִיאָה*

In contrast to both Kwartin and Roitman we have Yosele Rosenblatt, the lyricist, the "folkmentsch," the darling of the masses. The name "Yosele," usually the pet and endearing name of a little boy stuck to him to the very end of his career. Though miniature in physique he was a giant in voice. Nature endowed him with an unusual dramatic tenor voice of great range and power and of exceptional timber - a Caruso type voice with almost unlimited possibilities. In addition he was blessed with a freely flowing coloratura and with a falsetto of unusually fine quality and effect. With a vocal instrument such as this, it is no wonder that Rosenblatt was hailed everywhere, among Gentiles as well as among Jews, on the concert stage as well as in the synagogue as a cantorial genius of all time.

In addition to his voice Rosenblatt possessed a wealth of fine qualities such as genuine Jewish piety, Hassidic enthusiasm and warmth, good Hebrew scholarship and an excellent musical sense.

In his singing Rosenblatt remained perennially youthful. He was always sure of himself and always inspired confidence. Unlike others of his contemporaries, he was not a weeping, lamenting, remorse-provoking tear-extracting, hysterical type of Hazan. His was a vigorous type of Hazanut, of heroic proportions. He was joyful in his sadness, playful in his seriousness, buoyant, dignified and spiritual at the same time.

His *אַמְגָדֶל בְּרִיאָה* and his *בְּרוּךְ קָרְבָּן* are classic examples of his fine art. In these two recitatives he displays remarkable ability in his utilization of the Mishnah motif and in his rapid blending of various modes in the musical design of his subject. He seldom remains in one key long enough to tire his hearers. He is constantly on the move. He always has a surprise up his sleeve and is seldom lacking an impressive climax.

However, even Rosenblatt is not entirely free from the Hazanic faults of his day. Thus, in his *אַמְגָדֶל בְּרִיאָה* you will note how he plays on the words *בְּרוּךְ קָרְבָּן*, cutting

off the syllable "לְ" from the rest of the word, giving it the meaning of the Yiddish *לְפָנֶיךָ*, a word with which the mother seeks to pacify her *בָּתִי*, her crying baby. Similarly in his *לְפָנֶיךָ תַּשְׁפֹּן* he breaks up the words *וְלֹא תַּשְׁפֹּן* and interjects the Yiddish *וְלֹא* in order to simulate the actual tragic outcry of the medieval Jewish martyrs.

In conclusion may I be permitted to express my own opinion as to how far we may go in setting up these three masters of Hazanut as classic models and as desirable patterns to be copied by the cantor of today and tomorrow.

I firmly believe that the American synagogue of the future will have no place for a hazan of the Kwartin, Roitman and Rosenblatt types. The cantor of the new American era will differ from the hazan of former generations even as the synagogue of tomorrow is destined to be different from the synagogue of yesterday.

The setup of the modern synagogue with the sermon by the rabbi, the introduction of prayers in English, the responsive readings and the congregational singing leaves no room for a star cantor as the sole attraction, the concertist and the chief source of religious inspiration at public services.

Of course the cantor of the future will be required to possess a fine, pleasing and cultivated voice. He will also be expected to have a good musical sense and to be thoroughly familiar with Nusach Hat'filoh. But in addition he will be expected to be a man of general culture and of acceptable social graces. He will be expected to lead the congregation in their prayers with religious fervor, with solemn dignity and decorum. He will also be expected to broaden his sphere of interest and activity in the community so as to include the spread of Jewish music among the lay people and among the children of the religious school. He will be expected to plan and prepare the musical program for each sabbath in cooperation with the music director and the rabbi so as to make each service something to be looked forward to by the congregants. In other words, the hazan will be the chief custodian of our great musical heritage.

In the future the Kwartins, the Roitmans and the Rosenblatts will be listened to as a novelty by lovers and connoisseurs of the old hazanic style. They will also be studied by students of Hazanut as the basic sources of our liturgical music of past generations. But there will be no place for them in our modern synagogue of the present or the future.

If I could qualify as a prophet I would say that there is much in store for the modern cantor. With the cultivation of new techniques in the art of Hazanut and with the careful adjustment of our ancient musical tradition to the needs of modern times, the sacred profession of hazan will rise to unprecedented heights of usefulness and perfection.

2. THE INNER VALUE OF DINEY TEFILLAH

Dr. Moshe Zucker, Instructor in Rabbinics at The Cantors Institute Instructor in Bible at The Teachers Institute

When I began with the preparation of this lecture, The Inner Value of Diney Tefila, I was quite uncertain as to which of the dinim should be selected for discussion. Do not all the dinim have some meaning and value? But subsequently I decided to deal with those laws which clarify the concept of *דֵין נִזְבֵּחַ* in the past and determine its functions in our own days.

The development of *דֵין נִזְבֵּחַ* is marked by three phases. At the beginning there were the men who were prompted to defend Israel before the divine tribunal by no one but their devotion to their people. Then came the *דֵין נִזְבֵּחַ* who interceded on behalf of the people at their behest. Finally there dawned the day of the *דֵין נִזְבֵּחַ* who no longer officiated as intercessors but as leaders of their community in prayer.

When Moses entreated the Almighty to revoke the decree of annihilation aimed at the generation that thoughtlessly betrayed the mission it was graced with at Sinai, the people were aware neither of the gravity of their sin nor of its consequences. Moved by the signs of imminent destruction Amos prayed

וְאֵל יְהוָה אֱלֹהֵינוּ אָמַרְתִּי כִּי-אַתָּה נָאֹת but his people were heedless of those omens and felt no need of prayer.

The first instance of the people calling upon the prophet to intercede by means of prayer followed war and catastrophe. After a disastrous defeat in a battle against the Babylonians, both the young and the old came to Jeremiah and spoke:

וְאֵל יְהוָה אֱלֹהֵינוּ אָמַרְתִּי כִּי-אַתָּה נָאֹת

It is to be noted that here the term *דֵין נִזְבֵּחַ* is first applied in connection with prayer:

וְאֵל יְהוָה אֱלֹהֵינוּ אָמַרְתִּי כִּי-אַתָּה נָאֹת said the people: *וְאֵל יְהוָה אֱלֹהֵינוּ אָמַרְתִּי כִּי-אַתָּה נָאֹת*

responded the prophet It was indeed a great moment in the history of Israel's spiritual life when they first realized they were in need of a *דֵין נִזְבֵּחַ*.

However, even in Jeremiah we do not see the *דֵין נִזְבֵּחַ* as conceived in latter times. He too prayed for the people, but not with the people. They remained inactive, while the prophet was engaged in prayer.

Similarly, upon observing the *דֵין נִזְבֵּחַ* of the Day of Atonement, as described in the Mishnah and in parallel sources, we cannot fail to notice the relative passivity of the people. Not only the sacrificial functions of the *דֵין נִזְבֵּחַ* but the liturgical as well were carried out almost exclusively by the High Priest.

-Likewise, the daily prayer in the Temple was, as it seems, recited only by the priests without the community actively participating in it. This assumption calls for some substantiation. In the Miahnah Tamid, Ch. 5, we read:

we read:

אֵלֶיךָ כִּי־בְּנֵי־יִשְׂרָאֵל תַּעֲבֹד וְכִי־בְּנֵי־יִשְׂרָאֵל
אֵלֶיךָ כִּי־בְּנֵי־יִשְׂרָאֵל תַּעֲבֹד וְכִי־בְּנֵי־יִשְׂרָאֵל
אֵלֶיךָ כִּי־בְּנֵי־יִשְׂרָאֵל תַּעֲבֹד וְכִי־בְּנֵי־יִשְׂרָאֵל
אֵלֶיךָ כִּי־בְּנֵי־יִשְׂרָאֵל תַּעֲבֹד וְכִי־בְּנֵי־יִשְׂרָאֵל.

Maimonides in his commentary on this passage, explains the words ~~בְּרָא וְלִבְרָא~~ as meaning that the priests were joined by the people in pronouncing these benedictions. However, a closer examination of the text of this Mishnah proves that the two words

render its structure quite awkward. The opinion of *Abie*, that these two words should be eliminated seems to be accurate. The original text of the Mishnah, in all likelihood, reads:

تَعْظِيمٌ The priests pronounced three benedictions etc. Thus it is clear that during the recital of the daily prayer in the Temple, the people remained silent.

The emancipation from intercessors and mediators in prayer is to be recorded as the accomplishment of the Synagogue. As long as religious service was limited to the Temple of Jerusalem, the people, to adapt an expression of the Talmud, stood **בְּמִזְבֵּחַ** behind the priests who served as their mediators. But after synagogues, houses of prayer, were founded, the partitions between God and Israel were completely removed.

The idea of ከዳታ ተሻሽfir at conceived by men of vision and imagination, became general conviction, encouraging even the lowliest to stand in prayer before God.

This process, which may be termed the democratization of prayer, continues through the ages and is illustrated by the following sources. The Miahnah Rosh Haahana, Ch. 4, presents a controversy between R. Gamliel and his colleagues. The former maintained that the agent of the congregation says the prayer and fulfills the obligation that rests upon the community - בְּאַבָּדָן אֶלָּקְבָּרְדָּן כְּלָבָדָן וְלָבָדָן

His opponents contended that just as the agent is obliged (to say the prayer) so is every individual.

To my mind, this controversy between R. Gamliel and his colleagues goes back to their divergent attitude toward the religious and educational potentialities concealed in the people. R. Gamliel, himself a descendant of an aristocratic princely family, did not, apparently, have too much confidence in the ability of the people to be self-sufficient in their religious activities. Hence, he wished for the service in

the synagogue to follow the pattern of that in the Temple, and be the task of a representative. His colleagues, on the other hand, trusted the people and granted them independence in prayer. They were far-sighted enough to realize that democratization of prayer will in time become a factor in the entire process of Jewish education, as it actually did. In the Middle Ages there were princes and kings who remained illiterate; Jews could not afford such luxury, they had to learn how to pray, R. Yochanan, a Palestinian Amora of the 3rd century, adopted the opinion of R. Gamliel regarding the long and complicated prayers of the High Holidays and that of the opponents of R. Gamliel for the rest of the year.

R. Saadia Gaon followed R. Yochanan's compromise when he said: **בְּכָל־לְמַדְנֵה** (see 361) p. 28 ed. Bamberger

This was, probably, the practice in Saadia's homeland, Egypt, where Jewish learning was a rarity. But in Babylon, where the Yeshivot of Sura and Pumbedita flourished, the people have not resigned themselves to the idea of communicating with God on *רְגָדֶת שְׁמָךְ* and *גַּבְעָה*, through a mediator and insisted on praying for themselves. Thus R. Amrom Gaon states:

According to the ~~seven~~ instituted by the two Ye shivot, the ~~seven~~ pronounces on R. H. nine benedictions and the community seven.

In the European Jewish communities of later periods, when Torah and Tefilah were even more than a source of fortitude and comfort; when they were the very air which the Jew breathed - then this slight difference between the Tefila and that of the congregation disappeared completely. They both consisted of nine benedictions, The Tur thus writes: Although the Talmud accepted R. Gamliel's opinion regarding the prayers of Rosh Hashanah and Yom Kippur, it is yet better for each individual to say the prayer for himself. Following this line of thought R. Josef Caro codified succinctly and precisely

So did the evolution in prayer in Judaism develop principally in one direction: it brought the people in ever closer and more intimate contact with God. The intonation of the cantor did not silence the prayer of the community, but made it more fervent. The *Isa* inspired his congregant a, and they in turn enhanced the intent of the *Isa*, rendering his performance into an *Alas Dibbush* - a true service of the heart.

The Prerequisites of the Cantor. Parallel to the changes that took place in the concept of ~~the~~ there changed also the nature of the qualifications required of a ~~the~~

Unlike the intercessor of old, who was supposed to be a person maintaining direct contact with the divine; and unlike the High Priest who had to supersede all others in appearance, opulence, and physical strength, the **מְנִיחָה** of latter days had to be one of the people, knowing their needs and sharing their hopes. The B'raita, Taanith 16^a reads:

Though they have in their midst an old and wise man, they should send to the ark one who is experienced in prayer. R. Yehuda says: he should be a man burdened with children; with an empty house and with hard labor in the field.

This opinion of R. Yehuda is better understood when considered in the light of his personal life. He was a poverty-stricken man. According to an anecdote related in the Talmud, he and his wife had to share one and the same garment. He put it on when going to the congregation, and she when going marketing. It is psychologically justified that he wished the ¹²⁸ ¹¹⁶ to be familiar with such needs of the masses. Only such a man, he thought, would be able to convey the people's supplications to God. Quite characteristic is the answer given by Maharam of Rottenberg to the question whether a man with a physical defect may serve as a ¹²⁸ ¹¹⁶ The one who propounded this problem tended to compare the case of a ¹³⁸ with that of a ¹²² who is judged disqualified if crippled. But R.

Meyer of Rottenberg replied: פָּנָסְבָּן
Physical - פָּנָסְבָּן

Physical - disability does not invalidate prayer; rather does it make it the more effective. The King of Rings, unlike a prince of flesh and blood, likes to be served in broken vessels: He does not despise a crushed heart and frustrated spirit.

The vocal abilities of a /3 "

With all the emphasis put on the ethical and religious requirements, Halakha has also shown a proper understanding for the musical gifts that should distinguish a 15A. The B'raita previously quoted enumerates among the qualifications indispensable to a 15A - 22B - 17C.

a pleasant intonation and a sweet voice. The Biblical expression פָּאֵן /פְּאֵן is interpreted to mean: פָּאֵן and לְבִרְכָה /לְבִרְכָה glorify the sovereignty of God. Even the Zohar, the classic book of Jewish mysticism, a work stressing the virtues of extreme piety, submissiveness and self-effacement, characteristics tantamount to a negation of exterior beauty, does not allow one to act as a unless gifted with a pleasant voice.

(**Zohar**, ed. **Wilno**, I, p. 498)

On the other hand, the Halakha severely criticize those who substitute play-acting. The Rabbis rightly recognized that a /^ל may well be an artist, but one who is only an artist cannot become a true /^ל a worthy ^{בָּנֶה נְשָׁתָה}.

Another Halakhic requirement of the ¹³
is a clear and distinct pronunciation. Without
it, his Tefilah may turn into blasphemy and
"destroy the world." So codified Maimonides:

A man whose pronunciation is faulty so that he cannot properly enunciate words, or one who confuses the letter ב with that of ב , must not be appointed a ב . (Mishnah Torah Tefila, Ch. 8)

About *Nua echoath*

Rabbinic literature yields some evidence to the effect that even after the standardization of the prayers some freedom of choice was still left at the discretion of the ¹⁵⁰ In C. Megillah 25, we are told of a man who, while reciting the ¹⁵¹ in the presence of R. Chanina, elaborated on the divine attributes mentioned in the first benediction and said: ¹⁵²

R. Chanina rejected this addition because he found it objectionable from a theological point of view. However, the mere fact that the man dared to add words of his own to the very first paragraph of the *בבב בבר* proves that such interpolations were not at all uncommon.

A clearer illustration of the flexibility of the Halakha concerning Nussach we find in the following: R. Me ye r and other Rabbis debated the point whether the confession of Yom Kippur should read *Lekha Eretz Yisrael* or

R. Meyer preferred the former version in adherence to the words of the Torah. Lev. 16; the other sages contended that the sequence of the three expressions should be arranged in accordance with the degree of transgression implied by each one of them. First comes **עַמְלָא** signifying a sin by negligence, followed by **עַמְלֵת** meaning transgression by intent, followed by **עַמְלָד** intimating disobedience and rebellion. Rab, an Amora of the third century, accepted the opinion of the **עַמְלָא** in keeping with the principle

Yet we are told in the Talmud about a man, who reciting the Yom Kippur prayer in the presence of Rabba followed R. M's opinion and said:

LAKA LAMED When reproached by Rabba for ignoring the view of the majority he courageously replied: I approve of R. Meyer's attitude because it conforms with the wording of the Torah. The same debate was resumed in the tenth century. Regardless of the decision reached by the Rabbis of the Talmud, R. Saadia Gaon insisted upon saying **LAKA LAMED** All this proves

unequivocally that the Halakha at no time was petrified or stagnant. There was always within its frame space for a degree of-independent thought.

However the Rabbis applied rigorously their authority in cases where changes of the ^{רְאֵשִׁים} intimated a sectarian attitude on the part of the ^{רְאֵשִׁים}. In the Mishnah, Megilla, Ch. 4, we read: *וְאֵלֶּה הַמִּנְחָה כִּי־בְּרֹאָתָהּ בְּרֹאָתָהּ* He who said in prayer, good men shall praise thee, oh God, is to be suspected of sectarionism. If one says:

*פָּנָנָה לְרַגְלֵי שָׁבֵת לְפָנָי
פָּנָן לְרַגְלֵי שָׁבֵת לְפָנָי*

Even to a bird's

nest do thy mercies extend, or may Thy name be remembered for the good, should be silenced forthwith. It is quite obvious that the objection to these sentences in prayer was not to their content as such, but to the sectarian ideas they suggested.

In our own days, the problem of changing Nusschaoth gained new actuality. Beginning with Geiger and Ho, reformers of all kinds and shades, have attempted to adjust prayers to their own trend of religious philosophy. Faced with the various experiments to which our prayer book is subjected, one cannot help thinking of the hero in a story by Shalom Aleichem, who experiments and maneuvers with his Succa until it finally collapses. The attempt of modern man to remodel old prayers and shape new ones, was apriori doomed to failure. Prayers are not made to order; their origin is in the heart of man, not in his speculative mind. Tefilah is *תְּפִלָּה נְסָרָה* a search for God. In order to find Him, one must dissolve himself in Him. This ability is not given to man of our highly mechanized age. It is also unhistoric to change prayer because of revisions of theological theory. R. Saadia Gaon and Maimonides were independent to a large extent in reinterpreting concepts of Judaism, did they perhaps attempt to adopt prayers to their revolutionary thoughts? The Siddur of R. Saadia and the prayers in the Mishnah Torah of Maimonides retained the old, unaltered Tefilot accepted by the generations. Judaism was frequently reinterpreted, never reconstructed.

This cursory discussion, my friends, was presented without any pretence at comprehensiveness or thoroughness. But I do hope that it succeeded in confirming the truth that a ^{רְאֵשִׁים} *רְאֵשִׁים* is responsible not alone to his own community but to the *רְאֵשִׁים* *רְאֵשִׁים* of all times. The work of the *רְאֵשִׁים* *רְאֵשִׁים* today can and must be a direct continuation of the prayer of all the preceding generations of Jews.

We owe our forefathers this degree of faithfulness, for it was they who shaped Tefilah into a miraculous and invisible bridge that leads man out of misery and frustration to light and hope.

The ensuing discussions were recorded by Morton Kula:

Hazzan Wohlberg to Dr. Zucker:

The qualifications of a Hazzan from *רְאֵשִׁים* are that he should be poor in order that he may be able to understand more fully the feelings of the people and then in turn have more sincerity in his prayer. In other words, those in wealthy congregations should therefore likewise be able to feel the position and affluence of that congregation.

Hazzan Wohlberg to Rabbi Goldfarb:

The differences in the styles of Kwartin, Roitman and Rosenblatt depended also on when they started singing professionally, since Roitman and Rosenblatt started their careers at an early age and Kwartin did not start until he was twenty. The environment also influenced their styles. Roitman came from Eastern Europe; Kwartin came from Hungary, and Rosenblatt from Lithuania. As for their voices, Kwartin's voice was not limited in range and Rosenblatt was more of a lyrical baritone. Kwartin was also quite limited in his musicianship and the statement of his having studied with Nowakowsky should be taken with a grain of salt.

Hazzan Katzman:

He is in agreement with Wohlberg with most of his statements. Roitman was very much organized in his musical recitatives. The new trend of Hazzanut should exclude excessive repetitions, but some words must be repeated for the musical prayer although words should not be juggled around.

Hazzan Ephros to Rabbi Goldfarb:

He neglected to say what the three Hazzanim that he was discussing left musically. Kwartin left us music which appealed to the heart and soul. With the use of Musach, Roitman was more creative, and his compositions were full of fire moved with temperament. Not all of his works can be done so that they would appeal to the people. Rosenblatt sang with beauty and freshness, but his music was not moveable. The statement of Rabbi Goldfarb that the future of Hazzanut is to exclude virtuosity is too pessimistic. The virtuoso Hazzan is quite important in the synagogue. In fact, all kinds of Jewish liturgical music must be preserved in order to preserve Jewish music and Jewish life.

Hazzan Meisels to Dr. Zucker:

What is his opinion of the modern trend of cutting the service as the Amida? From personal experience he saw that Roitman felt a change of style and interpretation in his last years of his life. He began changing to the Biblical modes.

Hazzan Brodsky:

Excessive repetition is not necessary. (To Dr. Zucker) What is his opinion of eliminating the special prayer for the Hazzan on the High Holidays *^/e'od etz b'd* ?

Hazzan Friedman to Rabbi Goldfarb:

The statement that the modern synagogue is not the place for the old Hazzan is not completely true. You cannot change a people emotionally. An old Hazzan who sings from his heart and soul will remain forever.

Hazzan Putterman to Dr. Zucker:

The siddur is an historic anthology of all prayers which have been accumulated and added through the ages, many of them composed by great poets, scholars, rabbis, and hazzanim. It also includes texts from scriptures. And as in the past we kept adding to our prayer book, should we not continue to do so thereby enriching our religious cultural life and making prayers more meaningful to our modern needs?

Hazzan Blackman to Rabbi Goldfarb:

Your statement that the Hazzan is not an intercessor, but one who stimulates the congregation to prayer is not completely true. The Hazzan today intercedes for those who do not know how to pray. We should keep all of the prayers, but also have additions of new ones.

Hazzan Mendelson to Rabbi Goldfarb:

What cantors of the immediate past could be a pattern for us today? Since we have so many revisions today of the prayer book, should not the Hazzan who uses it more than anyone else be consulted on all matters pertaining to the Siddur and Mahzor?

Hazzan Marton to Rabbi Goldfarb:

Your statement that the Hazzan of olden times has no place in the synagogue and will not be accepted by the people is due to the fact that our people are not familiar with Hazzanut.

Rabbi Goldfarb replies:

The voices of the three Hazzanim are hard to distinguish. Now about excessive repetition in poetry: Poetry does not need repetition, but prose which is not rhythmical and has no measure can have its words repeated for the musical prayer. As for the improvised recitative, there is no need for excessive repetition. As for the virtuoso Hazzan, he has no place in the synagogue today because you can't keep people in the synagogue all day.

Dr. Zucker answers:

The people today are spiritually impoverished especially in wealthy communities and the Hazzan should understand them. He is not only the Hazzan in his own community, but of the entire world. As for the change of prayers and additions, it is all right but it must appeal to the people. Those who do the changing must have the depth, piety, sincerity, devotion and the feeling of the old Rabbis. The mood, emotions and feeling for prayer are sometimes more important than the words. Some English prayers cannot be understood; they are meaningless and cannot be compared to the Hebrew that are appealing to the people. Changes should not be made by each Rabbi in every small community. If there are to be changes, let all Israel collectively make them.

AFTERNOON SESSION

Hazzan Nathan Katzman, Presiding Hollywood Temple Beth El, Hollywood, Calif.

3. THE MUSICAL FUNCTIONS OF THE CANTOR IN THE SYNAGOGUE

**Hazzan Samuel Rosenbaum
Temple Beth El, Rochester, N. Y.**

It has always seemed patently obvious to me that any discussion on the status, role and duties of the Hazzan in the year 1954 must necessarily prove to be immature and inadequate if they are based only upon the Hazzan as an individual alone. If we are to discuss the functions of the Hazzan intelligently, we must think of him not only in terms of his individuality and special talent but also in relationship to the position he occupies today in the American Jewish community and in the American synagogue. To think in terms only of the Hazzan as a shaliah tzibbur is to me a limited approach to the problem. The Hazzan of today, unlike that of the preceding generations is, or at least, should be, an integral and integrated component of the synagogue structure; and it is only by considering him as a part of the total configuration that we can intelligently appraise his status and the scope of his duties and from that the range of his influence.

The changes in the functions of the Hazzan of today are inextricably tied up with the changes in the American Jewish community and the American synagogue. We have not the time, here, nor is it our function to dwell at length on the evolving social structure of the Jewish community. Suffice it to say that as leaders of American synagogues we are as aware, as is anyone, of the transformation which the growth of Conservative and Reform Judaism during the past forty years has wrought in our synagogues. Many social, political, religious and economic factors went into creating this change, but much credit, or

blame, for it must go to the American rabbinical seminaries. In formulating the education of their graduates they automatically laid out the modern functions of the rabbinate, which in turn helped to a great extent to determine the structure of the modern synagogue.

Although we are almost fifty years behind the rabbis, the example of their procedure is still valid. The cantorial schools as well as the cantorial organizations need to give due thought to helping the established Hazzan to accommodate to these changes in the synagogue environment as well as to preparing the curriculum of the schools so as to give adequate emphasis to the new functions of the Hazzan. It is toward a re-evaluation of the musical functions of the Hazzan that this paper is directed.

It is almost superfluous to state that whatever other functions lie in wait for the Hazzan of the second half of the twentieth century, everything in our power must be done to assure ourselves of the continuing primacy of our roles as sh'lihay tzibbur, with all the ministerial status which that term implies. Certainly no one here at least, is suggesting that we abandon this centuries-old trust in favor of new duties. On the contrary, it is my firm belief that the new musical functions of the Hazzan will enhance that role for us instead of denying it.

There are, for the sake of this occasion, five admittedly arbitrary subdivisions of the Hazzan's area of activity: 1) as a shaliah tzibbur, 2) as an educator, 3) as a minister, 4) as a musical connoisseur, and 5) as a musically creative talent.

The Hazzan as shaliah tzibbur is a subject on which hundreds of articles, essays, books and studies have been written. The history of Hazzanut is replete with scores of names of illustrious sh'lihay tzibbur who carved out permanent places in the hearts of their listeners with their ability to stir the emotions and to inspire. But as sacrilegious as it may seem, I venture to say that the greatest of these, a Weintraub, or a Sulzer, or a Nissi Belzer, or a Razumny, or even, if you will permit, a Roe enblatt -- none of these would make anywhere near the impress today, were they to officiate in the average Conservative, and I dare say even Modern Orthodox pulpit. This is, of course, no reflection on these sacred names. It is not the performers who are to blame, but rather the audience that is at fault.

The modern generation of synagogue attenders, note that I do not say daveners, is on the one hand fearfully Hebraically illiterate, and on the other hand, musically worldly and sophisticated to a degree which our grandfathers would have considered profane.

What, then, should be the position of the modern Hazzan?

First, it would seem to me, his duty is today what it has always been: to induce in the congregation a prayerful mood and in that mood to lead the congregation in prayer. This can be done best, it would seem reasonable to assume, by encouraging maximum participation on the part of the congregation. Be it by the use of congregational singing, or by a reading in English or by a contemporarily conceived recitative. In any case it seems obvious that our grandfathers were inspired by their Hazzanim because they (the congregation) brought to the service a devotion and a knowledge of the liturgy on which the Hazzan could build a reaction. Our congregations need first to develop that basic equipment before we can hope to move them in the same way. The Hazzan must become, just as has the Rabbi, a teacher, even as he stands in the pulpit. He must strive to make his service familiar, whereas the old Hazzan was constantly challenged to make his service new and different. Lest he lose his listeners en route, he must avoid tricky modulations and word-repeating recitatives. Each phrase and note must be carefully weighed and counted, the whole mood must exude nussah and above all must rule the criterion of good taste. Finally, the Hazzan should listen, as must all singers, with an open ear to himself and to his congregation and learn to appraise honestly the value of any particular selection.

If we think back to the names mentioned above we are struck by the fact that in addition to being great interpreters of hazzanut, they were also great originators in their own right. (As a matter of fact, a paper analyzing the styles, or originations of three prominent Hazzanim, was presented this morning.) Now, after their performances have been stilled, their creative works remain behind to inspire and to teach.

The second area of musical activity which lies open to the Hazzan is that of teacher or educator. It seems to me that a Hazzan with the greatest store of musical knowledge, who uses that knowledge merely to his own ends does not begin to serve his congregation nearly as well as does his less talented colleague who shares his knowledge with those who know less.

While there are some who may find comfort in denying it, we know that the Hazzan, as the Rabbi, is the bearer of a long and scholarly tradition. If the Hazzan becomes merely a repository of that tradition, just a dead storage, instead of a vessel for the transmission of that tradition, then the tradition dies a little when he dies. In this age of tremendous Jewish illiteracy and ignorance we bemoan the fact that we are gradually losing our daveners, and our shul-yiden and replacing them with well behaved and well-heeled but muted congregation members, I don't think we can afford to sit back and mourn.

our loss without making an attempt to do something about it. The modern Hazzan who is dedicated to his work and who has chosen it as the avenue by which he will ultimately leave his mark in this world, must be so filled with the music of the synagogue that he cannot rest until he will find some group, adult or youngsters, to whom he would impart some of this material. It should be completely reasonable to expect that the Hazzan would jealously demand the privilege of the opportunity to teach Hazzanut to Junior Cantors of his school; to teach the ta-amey haneginah not only as a means to the successful Bar Mitzvah, but to assure the future generation of at least a small number of elite Jews who can chant from the Torah, or the Megillah, or Ruth or Eicha. I am not speaking now of the training of future professionals. We now have two schools in this country for the training of professional Hazzanim, and even if they should go out of existence, the person who is interested in Hazzanut as a profession will find a way to study. But what of the lay man? If he doesn't know at least a minimum of the niceties of synagogue nussah how can we expect him to know and to understand the skill and the talent of his Hazzan? Should we not be concerned with the problem of where, for example, the baalay-tefillah of the next generation are to be trained?

My own congregation now boasts of a membership of well over one thousand families, and we like to think that we are an above average congregation in so far as Jewish literacy is concerned. What's more we are a traditionally minded congregation in that we boast two daily minyanim and a large Shabbat morning attendance. And yet in this fine congregation there are no more than three lay people who can be found to chant the Shaharit service for the Yamim Noraim and no more than a half dozen who could chant the Sabbath service properly. Some may contend that this scarcity in talent is good for the Hazzan, but I contend that it is serious and bodes no good. In the past the Hazzante enjoyed its most golden age coincidentally with a high rate of Jewish synagogue skills among the laity. Each Hazzan must feel that the teaching of his subjects are not only his duty but his sacred privilege. Viewed in this larger frame, these tasks -- b'nay mitzvah, Junior Cantor s, children's choruses, etc., become not something imposed upon him but rather a vital form of self-expression and self-fulfillment.

In addition to the children the Hazzan cannot neglect or ignore the adults in his congregation. As a matter of fact, I have found that working with adults is particularly satisfying, because adults who can be aroused to develop an interest in things musical usually turn out to be the staunchest friends and supporters of the Hazzan. He should utilize every opportunity to form singing groups and discussion groups on Jewish music, or at least to see to it that the programs of existing groups be injected with a maximum dose of this type of activity. This should be done on a

regular basis and not something that is trotted out during Jewish Music Festival; that yom tov should continue the year round. I think that Jewish Music will really have a Festival when we can afford to abandon the Jewish Music Festival. When our synagogues and centers will be so filled with the sound and the fire of our music we will need no artificial insemination to assure ourselves of the continuing survival of Jewish music. In addition to working with the children and adults in specialized groups, it seems to me that we lose a wonderful opportunity to teach Jewish music if we do not utilize every service at which we officiate as a possible teaching situation. After all, in our field we do not need a blackboard, or a desk or chalk to teach.

It is not necessary to label the service as a classroom, but if we give it a little thought, we will realize that in the synagogue we have almost the perfect classroom situation. We have a teacher, the Hazzan, the pupils, the congregation, and each pupil has a text book, the siddur. Each time that the Hazzan introduces and gets his congregation to sing a new V'shomeru, or Yismechu or Vayechulu, he is doing a teaching job. It has been a sad but revealing experience that the only Hebrew that many of our people know today is the Hebrew of a favorite congregational melody. The main thing for the Hazzan is to so accustom his thinking that he will automatically look upon a service as an opportunity to teach. If my own experience and that of some of my colleagues with whom I have discussed this are any criterion, I can assure you that this approach "pays off" in added interest and participation and therefore, enjoyment of the service by all concerned.

And now we come to a very important function: the Hazzan as Minister. I have used that word for two reasons. One, it brings to mind a very definite complex of activity, and two, it is a title with which the Assembly has had some traffic in the last two years and by which many of us would like to be known.

Here again we must be prepared to broaden our horizons if we are to honestly earn that title. Would anyone have considered Rosenblatt, or Roitman or others of the past generation of similar stature, a Minister. I dare say that these men would have shuddered at the very thought. As a matter of fact, one might even add, that they never cared for that title or for what it implies. To & y, however, we are most certainly interested in that title, to judge from the long debate which that topic stimulated at our lae t Convention. If, because of the many pressures exerted on our profession by other synagogue professionals, we feel that such a title is of value then we have to be prepared to be a Minister. To visit the sick, the bereaved, to be of assistance at times of stress and at times of joy. To do this so faithfully and so regularly that the congregation begins to accept this

service as a matter of fact just as it now does the similar service of the Rabbi. At that point there can never be any doubt as to whether or not the Hazzan is a Minister; his actions will be adequate testimony. He will need no confirmation from the Rabbi or the telephone company.

As a Minister, the Hazzan would then by right, and not by suffrage, officiate at all family occasions within his synagogue. It is in connection with such occasions as weddings and funerals that I should like to point out a few thoughts that occur to me. First as to weddings. As a minister officiating at a wedding, I would think that the Hazzan would consider it beneath his dignity to march down the aisle, singing. He would remember that he is a religious functionary with a sacred duty to perform, and would perform it in the most dignified and sincere manner. He would also consider it a personal project to see to it that the use of secular music of all kinds was gradually eliminated from the service. He would realize that the six selections commissioned by the Cantors Assembly two years ago are not nearly enough for the many weddings held in any one synagogue and would therefore spend some time seeking out other suitable material from the Psalms or the Prophets or the Prayer Book for use at such occasions. He would also make an attempt to collect from a small group of interested Jews enough money to commission a Jewish musician to write still another wedding service, and so add to the available supply of suitable material. He would not remain content until the entire service, from start to finish, boasted appropriate musical accompaniment. At funerals, the ministering Hazzan would always keep in mind that it is his function to help soothe and comfort the bereaved. A long and involved El Male is not only in poor taste but is actually an unnecessary cruelty. The Hazzan can perform his service even more effectively by understatement at such times than he can by overstatement. I am not so naive as to believe that the solution to the Minister question is a one-sided one dependent entirely upon the Hazzan. I am well aware that a great many obstacles have been placed in the paths of many Hazzanim by their co-workers in the synagogue. While it is not my task to go into that aspect of the problem, I think it can be summed up in a few sentences as follows. The Minister problem, or more concisely, the acceptance of the Hazzan by his congregation as a minister, cannot be legislated or settled in a court of law. The acceptance can only come about by the gradual realization on the part of the congregation that their Hazzan has been ministering to them--not only from the pulpit but on a personal, warm and apiritual baair. This is the key. There is also no doubt that there are some Rabbis at present serving with our colleague who because of a personal insecurity, would regard such attempts by the Hazzan to minister to the congregation as a threat to their own status and position. That this is poor reasoning by men who should be capable of clearer

thinking, cannot be overstressed. The way to overcome this, however, is not by arguments, or accusations or by battles pro and con at board meetings. Such tactics are divisive of the congregation and reflect discredit equally on both parties. My answer to this problem is for each Hazzan to honestly have the courage of his convictions in this matter; to go about his duties in the spirit I have indicated, and to make his ministry felt in the only honest and correct manner open to him. It certainly cannot be refuted that one does not need s'micha or a diploma, or even a certificate to visit the sick or to comfort those who mourn or to officiate at a Jewiah wedding in a dignified manner. Self-confidence breeds self-respect and self-respect is the keystone to the respect of others.

While we have dealt with one aspect of the ministry of the Hazzan, there is still another area of activity under this general heading which must also be discussed here. I am speaking of the Hazzan's responsibilities as a Minister of Music. Exactly what does that title imply and how does the Hazzan go about fulfilling his position in that area? The quality of the duty which I am seeking to describe is probably a more intangible one, in many respects, than are any of the other duties of the Hazzan. It means, to me at least, that the very core and being of the Hazzan must be so inter-penetrated with the essence of Jewish life and Jewish music that all who come to meet and to know him will sense immediately that here is a man who is completely immersed in the true meaning of his chosen field and enthralled with its potentialities; that he will spare no effort nor work to transmit some of his devotion and knowledge to others. It means that he is a Hazzan who out of habit will analyze each synagogue situation, in terms of how that particular situation can be served by his musical ministry. He is a Hazzan who is happy to become the instigator, the prober, the innovator, the experimenter, the gadfly who will by his persistence raise the level of understanding and the level of musical needs in the midst of his own congregation. It would seem to me that a Hazzan who is so minded would do all in his power to see his Ministry grow; to work to the point where he will be called upon more and more to serve the needs of his people. With increased service the other increases come naturally. A Hazzan who takes his Ministry of Music seriously will be instrumental in having his synagogue build an extensive library of Jewish music, both liturgical and secular, and encourage its use and its study. He would propagandize among his friends for the need for budgetary planning for musical needs, so that the item of music becomes firmly established in the thinking of the lay people as an in-dapenaable one and not a luxury in which the congregation is indulging the Hazzan because he is a nice fellow. He also would establish liaison between himself and the various synagogue groups, Sisterhood, Men's Club, Youth Groups, etc., and see to it that their programs reflected his ministry. It is only by injecting himself deep into the organizational structure of the

synagogue that the Hazzan realizes the full promise of his position.

Here, too, it is altogether too true that these accomplishments cannot be attained at the expense of the Hazzan's efforts, alone. We are all aware that in many a congregation such activities would evoke a sense of challenge within those who feel that the Hazzan's role should be limited to his appearances on the pulpit on the Sabbath and holidays. For such Hazzanim, certainly the path is bound to be more difficult; he should, therefore, proceed more carefully and more intelligently. While no one, least of all I, has all the answers, there are several truths which can be stated.

1) Just as the Cantors Assembly's power to prescribe a regimen of procedure for its members in their own congregations is limited to what it can suggest, so even to a greater degree, because the place of the rabbi in America is more firmly established than that of the Hazzan, is the power of the Rabbinical Assembly limited in what it can do to force its members to act in one way or another. This simply means, that in the end each Hazzan will ultimately need to solve his own individual problems via-a-via the rabbi according to the particular conditions of his own relationships with him. The Hazzan must eventually come to rely upon his own ability, his own courage, his own sincerity and his own willingness to accept the burden of his ministry before he can hope to improve his own situation. (2) The Hazzan and Rabbi, both, must learn that they are each dealing with human beings, each with a full complement of fears, and hopes and frustrations and desires as human beings, in addition to other fears and hopes and frustrations and desires as Rabbanim and Hazzanim. We must therefore learn to distinguish between conflicts which are basically of a personality nature, and conflicts which arise over professional disagreement, and attempt to resolve them on their own basis. If we are personally committed to resolving differences we must learn to cultivate two great overriding virtues: patience and tolerance. If as clergymen, we cannot develop these traits to an appreciable degree then we have most certainly missed our calling.

The last two areas of the musical functions of the Hazzan, as I see them, may be grouped together. I have said that the Hazzan should be, among many other things, the musical connoisseur of his congregation and that he must begin to do something creative in his chosen work.

By the term connoisseur I imply the following. The Hazzan should be able, and his congregation should come to recognize and respect that ability, to come up with a proper liturgical or secular musical suggestion at the proper time. One of the many new developments in our evolving synagogue pattern is the tendency, and I believe it to be a good one, to celebrate in the synagogue many new occasions. Thanksgiving, Mothers' Day, Israel Independence Day,

War saw Ghetto Memorial, Weitzman Memorial, Jewish Book Month, etc. In addition to these, many synagogues are engaged in big building programs and consequent dedications of new synagogues and schools. It is in the preparation of such special programs that a well-rounded Hazzan shows both his musical knowledge, and where necessary his Jewish creative talent. As Editor of the Cantors Voice I often receive copies of programs of many kinds in which our fellow members have participated. Over and over, both in secular as well as religious programs, one finds the same tired selections. Most religious programs which I have seen open with Lewandowski's Mah Tovu and close with his Hallelujah. In the language of our youngsters, Lewandowski never had it so good. Just for the sake of my own curiosity I made a small check the other day, and found that I own over 40 different versions of Mah Tovu. Do we care to admit that a man living in the middle of the nineteenth century had the last word on Mah Tovu? If any of us are reluctant to move the Lewandowsky and the Sulzer and the Naumbourg out of our regular services, just to give them a well needed rest, should we not feel free to use something just a little different on these special occasions, about which there is no frozen musical tradition? If our congregations are hesitant to accept new music, it is perhaps a little understandable, but for us, the professionals, to shun it is almost unthinkable. How would we respect or feel about the doctor who preferred aspirin to penicillin merely because he was afraid to try something new? My quarrel on this point is not only with the music, but with the texts as well. Is there no other invocation text available in the entire scope of Hebrew literature, than Mah Tovu? Many of us who plan programs behave as though the Siddur were the only book in the Jewish library. How about the Tanah, or the Apocrypha or the poems of Ibn Gabirol and Ibn Ezra, Jehuda Halevi, or Maimonides, or Pirke Avot, or the Talmud, or Ahad Haah, or Solom Shechter, or Bialik, or Tchernehowski -- one could go on all day. Should not our services shout out that we are am hasefer? And, if you will counter, that you have no adequate musical settings to the writings discussed above, I would suggest that it is not inconceivable that a Hazzan be able to create new materials when old ones fail. No one expects that each and every Hazzan can become a noted composer. But we all could be a little more ingenious with the musical materials we already own, but which we look upon in only one frame of reference. I mean such things as the cantillation modes, or the Tehillim modes, or the niggumim of the various Hasidic sects or of the Sephardic Jews. Should not these strains be heard a little more often in our synagogues. Are they not part of the warp and the woof of our musical culture? Must we always think of a Hazzan in terms of a twenty-year old recitative? Why not in terms of a two-thousand year old chant? This kind of creativity, or better re-creativity is what I should like to see develop and flourish among our Hazzanim. This criticism is unfortunately equally true of most

of the secular music which I have seen programmed. There are wider canvases on which we can glorify our people's life cycle than that offered by Dos Yiddishe Lied. Has not the inspiration of the creation of a new state given birth to something more meaningful than Artzah Alinu, or any of the other war-horses which date back to Aliyah Bet? How about a vacation from Rachem, or a Din Toireh Mit Got, just for a little while.

What does this all mean? Certainly it is not intended as a criticism of those selections mentioned as musical works. It is rather to remind all of us that Jewish literary and musical creativity have, thank the Almighty, never stopped, and while it cannot be expected of each and every one of us to be creative, it can certainly be demanded of us that we give life to the works of those who are creative. That it is the function, primarily of the Hazzan, to teach and to present not only the old and the traditional but the new and the different; to create in his own congregation, at least such an atmosphere of love and acceptance of all things Jewish, the old and the new, that a work may be judged solely on its merit and on what it has to say to its listeners and not on whether it is familiar or strange. We need to rid ourselves of this debilitating complacency about our repertoire and strive ever to widen our horizons while yet remaining firmly rooted in the soil of our tradition and past.

I have attempted, in this paper, to make a fresh appraisal of the musical functions of the Hazzan in this year 5714 in America. Since the Hazzan does not operate in a vacuum, I felt it necessary to relate these functions to the total environment of the American synagogue of today. Because the structure and organization of that synagogue is neither uniform nor static, it is almost impossible to set down a table of hard and fast rules. I will count myself satisfied if this paper accomplishes nothing more than supplying the listener with a broader and more inclusive frame of reference for the position and duties of the Hazzan. The paper is autobiographical in the sense that I have tried to draw a picture of a model toward which I think I would want to work, and while all the paths may not have been as clearly marked out here as I would like to have marked them, the goal, at least, is in plain view,

4. THE HISTORY OF THE MUSICAL MODES OF THE ASHKENAZIC SYNAGOGUE, AND THEIR USAGE.

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As far as the written record is concerned it is, I believe, Hirah Weintraub who first became aware of the existence of an underlying system in the music of the Synagogue. In the introduction to his SHIREI BEIS ADONOV (1859), Weintraub notes the relation of certain Synagogue melodies to the Church modes. While he does not name

the Synagogue modes, he observes that the YEKUM PURKON fits into the Mixolydian, the MI SHEBEIRACH into the Aeolian and the EIL ODON into the Phrygian mode. These melodies he therefore calls "URALTE." All others, including those in the more recent Ionian mode, he refers to as "ALTE."

Fifteen years later, Samuel Naumbourg in his essay, "Etude Historique sur la Musique Des Hebreux" (1874), goes far beyond the cautious beginnings of Weintraub. He describes the Dorian (D-D), Phrygian (E-E), Lydian (F-F), Mixolydian (G-G), Ionian (C-C), and Aeolian (A-A) modes, and shows their relation to Synagogue music. He, incidentally, unlike Weintraub, speaks correctly of the Phrygian scale and does not place an augmented second between the second and third steps.

In analyzing the music of the Synagogue, Naumbourg notes a number of traditional tunes embodying more than one of the Church modes. He refers to these as "Music of Undetermined Tonality." A scale similar to the one we now call AHAVOH RABOH, and in which two augmented steps occur, he leaves unnamed and attributes to the influence of Polish Jews and Slavs (Ex. 1)

While Naumbourg's essay contains a few statements such as: "no musical phrase of the Sephardim resembles that of the Ashkenazim," a view rendered obsolete by the work of Idelsohn, it none the less represents the first serious effort by a competent Jewish musician at a thorough analysis of Synagogue music.

A different method of classification was adopted by M. Marksohn and M. Wolf who, in 1875, published their "Auswahl Alter Hebraischer Synagogal Melodien," arranged for piano and supplied with a preface on "The Character and History of Synagogue Song." They divide Synagogue music into two groups: 1) Those being rhythmic and in Major, such as the Shavuos tune, AL HORISHONIM for Passover, the Kadish for Neilah and 2) Those having no distinct rhythm, being mostly in Minor, of strange melodic turns, possessing a flavor of antiquity and influenced by music of the Orient, the Slavs and the Magyars. One of the theories (most of them unsupported) developed in this booklet, states that during the period 1700-1850, approximately, there occurred a process of amalgamation of old and new in Synagogue music. A new melodic line was blended with the old free-rhythmic style. While there is some logical basis for this theory, a statement such as: "The A. M. mode is employed but once in the Liturgy," is patently false,

Five years later we, for the first time, hear of the various Steigers or Gattung (Kind). In "Der Judische Kantor" of Feb. 12, 1880, Berlin, Cantor L. I. Lachman of Hurben, in an article, "Unsere Synagogale Nationalmusic," names and describes the AHAVOH RABOH Gattung or Mode as containing the intervals C-Db-E-F-G-Ab-Bb-C.

In the following issue (Feb. 19), Josef Singer, then Cantor in Nurnberg, in one of a series of articles begun in January of the same year, mentions by name the OR CHODOSH, AHAVOH RABOH, TIKANTO SHABOS and MIZMOR SHIR LEY OM HASHABOS Steigers.

In the same issue Lachman, continuing his series of articles, notes the existence of the MI SHEBEIRACH or AV HORACHAMIM mode, consisting of the intervals E-F#-G-A-B-C-D-E. The Y ISHTABACH mode embodying intervals as the previous mode when going up the scale, has an F natural while descending. Finally he cites the YEKUM PURKON mode which is built on the following intervals: E-F#-G-A#-B-C#-D-E. Although I take it the notation of these modes as well as their appellations will not satisfy the Jewish musician of today, nevertheless to these two men belongs the credit of giving Hebrew names to the musical modes of the Synagogue.

Evidently Singer was not altogether content with his theory as propounded in 1880. He subsequently reformulated and refined it and, in the Jan. 1886 issue of the "Oesterreich-Ungarische Cantoren Zeitung" (Wien), he announces the forthcoming appearance of his new work under the title, "Die Tonarten Des Traditionellen Synagogengesanges (Steiger), Ihr Verhältniss Zu Der Kirchentonarten Und Den Tonarten Der Vor-Christlichen Musikperiode." This booklet, with musical illustrations, appeared in March, 1886. Here Singer set out to prove that almost the whole gamut of Synagogue music belongs to one of three main Steiger s. These are the

Y ISHTABACH	C-D _b -E-F-G-Ab-B _b -C
MOGEN OVOS	C-D-Eb-F-G-Ab-B _b -C
ADONOV MOLOCH	C-D-E-F-G-A-B _b -C

Some tunes utilize more than one of these modes. Those melodies that do not conform to these modes are obviously, says Singer, of more recent origin. He equates the MOGEN OVOS mode with the Greek Aeolian and with the Newa scale, and the ADONOV MOLOCH mode with the Uschak scale; the latter two are Arab-Persian scales as transcribed by Abdul Kadir.

Of the collateral theories of the author the following may be of interest: Those compositions that do not conform to the modern major and minor scales (established circa 1650) surely precede that date. "Polnisch-Singen" (here he refers to the style of East-European Hazanim) deviates from proper "Steigers." The current mode for the reading of the Torah on Sabbath is not older than 17th century, as it fits the modern major mode. The YISHTABACH mode is exclusively Jewish for it is similar to no other old or new scale.

Obviously, valid arguments can be raised against each of the above hypotheses. As was inevitable, the forcible confinement of many Synagogue tunes into the Procrustean bed of the modes necessitated some alterations and omissions. Thus, in transcribing the VEHAKOHANIM, and wishing to fit it into his YISHTABACH Gust (4 flats), he writes an E natural on the last syllable

of BOAZOROH (Ex. 2), which is an obvious deformity. Likewise he omits an E flat commonly used in the LEIL SHIMURIM (see Lewandowsky, Baer and Friedman). Probably for the same reason, he neglects to quote the concluding Brocho for the Festival evening service, for there the E flat is patently unavoidable.

(Ex. 3, 4)

However, the most serious mistake made by Singer and others preceding and following him lay in their effort to delineate a mode externally by the scale into which it fits (and even then restricting it to an octave), instead of analyzing the inner motives and melodic patterns peculiar to each mode. Another fault lay in the neglect of consideration of changes occurring in the scale when the melody extends beyond the limits of the octave, for example, in the AHAVOH RABOH below the tonic and in the ADONOV MOLOCH both below the tonic and above the octave. (Ex. 5)

Singer's theory evoked considerable controversy. Moritz Deutsch, who reviewed it in the May 24, 1886, issue of the Cantoren Zeitung, resented Singer's claim to priority in the discovery of a system in the labyrinth of Synagogue music. Weintraub, Naumbourg and he, Deutsch, had already pointed to the relation of Synagogue and Church modes. Furthermore, how, asks Deutsch, can one fit the ATOH ECHOD, the Amidah for the festivals, TOIR VESORIA, OCHILO LOEIL, EIL EMUNOH, into any of the three modes? He also points to the existence of the real Phrygian mode (minus the augmented second) in our traditional music. (Ex. 6)

However, the most avid attack on Singer came in a lecture delivered on May 6, by Cantor Josef Goldstein, which also appeared in the Cantoren Zeitung on May 24. Goldstein denies the existence of a specifically Jewish MOGEN OVOS mode. It is simply a major mode beginning unjustly or mistakenly on a minor third below the tonic. The YISHTABACH mode is not as Singer describes it. It is based, rather, on the following scale: C-D-E-F-G-Ab-B-C (major with minor sixth) -- C-B-Ab-G-F-E-Db-C (A. R. with two augmented steps). As proof of his contention, he cites the YISHTABACH melody as sung by Dovidl Brod. (Ex. 7, 8, 9 and 10)

There is, however, Goldstein continues, an OR CHODOSH or AHAVOH RABOH mode, omitted by Singer. It is built on the following scale: C-D_b-E-F-G-Ab-B-C-Db-E-F (as YISHTABACH descending). It has a Bb below the tonic and an unusual progression of three half-steps: B-C-Db. He also stresses the similarity between the YISHTABACH and OR CHODOSH modes (F-G-Ab-B-C), as well as the difference in that in the former the fifth is dominant, while in the latter it is the fourth. The ADONOV MOLOCH scale, he constructs on C-D-Eb-F#-G-A-Bb-C, utilizing it for MALCHUYOS and ZICHRONOS. A substitute version or variation of the A. M. mode consists of the following intervals: C-D-Eb-F-G-Ab-B-C. The final mode described

by Goldstein is the MI SHEBEIRACH mode limited to the first five or six steps of the minor scale with, in most cases, the seventh and eighth steps used only after the fourth has been raised. This mode is employed for SHOFROS until the end of the section when a modulation to the A. M. mode is required.

Goldstein evidently fell into error on two counts: 1) in that he considered the version of Dovidl Brod, which he had learned from his father, who as a child sang with Dovidl Brod, the only authentic one and 2) in his disregard of the differences between West- and East-European traditions. Where the first is dominant, the ADONOV MOLOCH is, as a rule, chanted in the Mixolydian mode and the YISHTABACH in the AHAVOH RABOH or Hedjaz mode, while in Eastern Europe both of these are generally done in a minor mode. Dovidl Brod obviously used the traditional modes as a basis for variations and embellishments.

Concurrently with this controversy there appeared on May 16, 1886, in the "Oesterreich-Ungarische Cantoren Zeitung," an article by "Minnachel," a pseudonym of, I suspect, Cantor Lachman, under the title: "Unsere Fach-Zeitungen Ung Ihre Ehemalige Musikbeilage." Here the author suggests the following modes as the basis of our Synagogue song:

The YISHTABACH - A-B-C-D-E-F-G-A -
A-G-F-E-D-C-Bb-A.

The AHAVOH RABOH and its subdivision the TISGADAL built on its minor third and extending upward for six notes.

The YEKUM PURKON - C-D-Eb(E)-F#-G-A-
Bb(B)-C.

These include all Synagogue improvisations. Russian Hazanim also employ the MI SHEBEIRACH or AV HORACHMIM mode which is basically a combination of the YISHTABACH and TISGADAL modes and the OZ BEKOL mode common in the Danube Basin, which is not truly Jewish. This mode has a minor second and an occasional diminished fifth.

Minnachel's (Lachman's) observation that the MI SHEBEIRACH mode is a combination of the YISHTABACH and the TISGADAL modes is open to serious doubt. As a matter of fact, the TISGADAL mode as part of A. R. is found almost exclusively in the MIMKOMCHO.

In the brief introduction to his "Vorbeterschula" (1871), Moritz Deutsch conceives of Synagogue music as consisting of three groups: 1) only approximately 50 years old, which is a by-product of the Reform movement; 2) Recitations of individual Hazanim and having but temporary value; 3) Nusach Hatefiloh. However, in his "Der Ritualgesange Der Synagoge" (1890), he deals at greater length with the subject, relating the major portion of Synagogue music, as well as the variation of the cantillations, to the Church modes.

Of interest are some of his observations, namely: the MOGEN OVOS is mistakenly called

the Aeolian mode, as the rest or final note of the former is on the fifth. Choral arrangements in Phrygian were often concluded with the third raised in the final chord. From here the raised third may have spread to other parts of the composition.

The pioneers in Jewish Musicology in the New World were Alois Kaiser and Wm. Sparger. Their volume, "Songs of Zion, A Collection of The Principal Melodies of the Synagogue From the Earliest Time to the Present," (1893) supplied with a lengthy introduction by the authors and with an interesting preface by Cyrus Adler, deals with many facets of Jewish Musicology. The authors cite the theories of such Christian musicologists as: Riemann, Anton, Arends, Langhans, and Rockstro, and, as did Naumbourg and Marksohn, debate the relative authenticity of Ashkenazic versus Sefardic tradition. They deny that Synagogue song is traceable to the Church modes. Rather, the reverse is true. The ultimate source of Jewish, Arabic and Greek modes lies in Egypt. The AHAVOH RABOH is exclusively Jewish. As proof of this they state that while in those of our melodies which are based upon the M. O. and A. M. modes slight deviations from the basis of their tonality may occur, the melodies built on A. R. "are everywhere the same and never deviate from scale." Furthermore, in those chants which appear to be a mixture of these three modes, the A. R. is predominant. The latter mode was probably the primary mode in the Temple of old. Hence Ambrose rejected it.

The music of the Synagogue, according to the authors, may be classified in two categories:

- 1) Traditional Melodies, mostly in major, whose origin is Germany of 1800-1850, and
- 2) Ritual Song or Liturgical Chant, being foreign in character, of diminished and augmented intervals, and of indefinite rhythm.

The first Jewish musician in Eastern Europe to become interested in problems of Jewish musicology was Pinchoe Minkowsky. In his "Die Entwicklung Der Synagogalen Liturgie" (Odessa 1902), and in his article on Hazanut in "Otsar Yisroel" (1907?), Minkowsky notes three distinct periods of foreign influence: Greek, Arabic and German. The author maintains that our musical liturgy consists of three types: TEFILOH, KERIOH and ZIMROH. The four modes are

YISHTABACH	A-B-C-D-E-F-G-A - A-G-F-E-D-C-B-A
YEKUM PURKON	G-A-B-C-D-E-F-G -- G-F-E-D-C-Bb-A-G
MI SHE BEIRACH	A-B-C-D-E-F-G#-A -- A-G-F#-E-D#-C-B-A
AHAVOH RABOH	E-F-G#-A-B-C-D-E -- E-D-C-B-A-G#-F-E

There is, in my opinion, no justification for stating categorically that in descending the YEKUM PURKON must have or does have a minor third. An occasional variation does not

make a rule. Similarly, the differentiation between the ascending and descending MI SHEBEIRACH scale is arbitrary. As a matter of fact, the descending form as given here is, to be sure, used in approximately the middle of the MI SHEBEIRACH in motives going both upward and downward.

A. M. Bernstein, in the introduction to his "Muzikalisher Pinkes" (Vilna 1927), adopts Minkowsky's definitions with but one amendment: the YISHTABACH mode in descent has a Bb, a minor second. Jacob Weinberg, in an article, "The Distinctive Aspects of Jewish Music," reprinted from "Jewish Tribune" published in 1945 by Jewish Welfare Board in a booklet containing articles on Jewish music, accepts this same analysis of the modes. Here I should like to point to a historic fact. Cantors of old frequently utilized the interval of a minor second when descending at the end of a composition to the final tonic. (Ex. 11) This was done although throughout the composition the second step was a whole step. At times this minor second interval was also utilized in the middle of the composition, at the end of a longer musical phrase. This fact seems to have misled Bernstein, Minnachel, Goldstein and, later, Glantz, into considering this minor second step an integral part of the descending YISHTABACH scale.

An altogether new approach to a definition of Synagogue music and its modes was conceived by Francis L. Cohen in the Jewish Encyclopedia (1907). The types of song of our Service he designates as: Cantillations, Prayer-Motives, Fixed Melodies and Hymns. The first of these reproduce or represent the tonalities and melodic outlines prevalent in the Western world during the first ten centuries of Diaspora. The second are reminiscences of the music of the 8th to 13th centuries.

As to modes, Cohen avers that there is a specific allotment of a particular mode or scale-form to each service. Thus, the evening service for the week-days is found in the scale F-G-A-Bb-C-D, the Sabbath eve service fits into C-D-E-F-G-A-Bb-C. The evening service for the three festivals corresponds to C-D-Eb-F-G-Ab-Bb-C, and for the High Holidays it is C-D-E-F-G-A-Bb-C.

The morning service assumes the following qualities: during the weekdays E-G-A-C-D, on Sabbath C-Db-E-F-G-Ab-Bb-C, on Festivals C-D-E-F-G-A-Bb-C-D, and on High Holidays D-Eb-F-G-A-Bb-C-D for the earlier portion and B-C-D-E-F#-G-A-B for the later portions. The Sabbath afternoon service corresponds to C-D-Eb-F-G-A-Bb-C.

Besides relating each of these scales to their corresponding Church modes, the author designates the reciting or dominant note, as well as the final note of each scale. A mode, Rabbi Cohen maintains, appears in simplest form in prayer motive as a sort of coda to which the closing

BEROCHO is chanted. This is associated with a secondary phrase (leading to the coda).

Of great portent is the theory suggested here, namely that the age of the various elements in Synagogue song may be traced from the order in which the text was first introduced into the liturgy and was in turn regarded as so important as to demand special vocalization. Interestingly, Cohen endeavors to establish the differences between the musical terminologies Nigun, Steiger and Scarbove or Gust. The first term is used when melody is primarily in view, the second when modality and tonality are considered. The terms Scarbove and Gust are applicable where taste or style of rendering is stressed.

The notation of some of the Nuschaot by Rabbi Cohen leave something to be desired. For instance, essential motives (Ex. 3, 4) are missing from the Festival evening service. No allowance is made for the major sixth (when it is below the tonic) in the mode for Sabbath morning. In the mode for the earlier part of the SHACHRIS for YOMIM NOROIM an E natural instead of E flat would be a happier choice. (Ex. 12) The Sabbath Mincha mode is altogether incomplete. Furthermore, an inference that each service has its particular mode is erroneous and misleading, witness the Friday evening and Sabbath morning services. It is also difficult to agree with Rabbi Cohen's belief that the age of the various elements in Synagogue song may be traced from the order in which the text was first introduced into the liturgy and was in turn regarded as so important as to demand special vocalization. It is an indisputable fact that during different periods of history different liturgical selections were singled out for special musical treatment. We also find different melodies for the same text, such as YISGADAL and BORCHU. Would Cohen maintain that the 18-19 melodies for the Radish are all of the same age? His distinction between Steiger and Scarbove and Gust seems arbitrary.

In his "Der Synagogale Gesang" (Berlin, 1908, second edition), A. Friedman points to the fact that the YISHTABACH is chanted in Eastern Europe in M. O., while in Austria-Hungary it is done in A. R. Obvious exceptions to this statement are Baer and Lewandowsky. His otherwise stimulating essay is marred by recurrent dilettanteism. In a number of instances Friedman employs a homiletical approach in order to explain a musicological problem. Thus, because the Torah reading for YOMIM NOROIM is done in the A. M. mode, that mode is utilized for ADONOV MOLOCH and for MALCHUYOS. During the week the YISHTABACH is sung in the specifically Jewish A. R. mode to stress in the YOTSEIR OR our opposition to the Persian dualism of Ormuzd and Ahriman.

The author, referring to the TISGADAL mode as noted by Lachman, contends that this (Maftir) mode, an integral part of the A. R., was transferred from here to the last BEROCHOS of the Maftir and to the weekday Amidah. He notes the MI SHEBEIRACH -

AV HORACHAMIM mode as: C-D-Eb-F#-G-Ab-Bb-C. Friedman, in trying to trace the origin of some of our traditional tunes, quotes freely from the Baumker collection, "Das Katholische Kirchenlied."

Cantor Friedman, who was one of our most competent men in the field of Nusach, all too often proved prone to reach a decision on flimsy evidence. In his quotes he was at times careless. Thus he alters the original melodic line as given by Baumker. (Ex. 13)

With the advent of Idelsohn the study of Jewish musicology both widened and deepened. He, for the first time, revealed the rich musical heritage of far-flung Jewish communities. Secondly, he introduced historical and comparative methods of musical analysis. Even the briefest synopsis of his works would be of greater length than this entire thesis.

In his best-known work, "Jewish Music" (New York 1929), he adds to the A. M., M. O.) and A. R. modes the SELICHO and VIDUI modes. The musical material of the Ashkenazic Synagogue he divides into: 1) Mode 8, 2A) Set Tunes Partially Rhythmical and, 2B) Rhythmical Melodies. Mention is also made of at least eight other modes in minor plus the AV HORACHAMIM mode, the Ukrainian-Rumanian-Gypsy scale and the Lern-Steiger. In these subdivisions he follows partially the system of Francis L. Cohen. However, a perusal of Vols. VII and VIII of his monumental Thesaurus will reveal modes and classifications differing from those present in his "Jewish Music."

The over-all definition of Synagogue music presented in Vol. VII is given as: 1) Modes of Bible; 2) Modes of Old Prayers; and 3) Melodies. In Vol. VIII, devoted to Synagogue music in Eastern Europe, the number of modes is increased to 16, plus MISINAI chants, four divisions of Irregular chants, BEROCHOS for Torah, Kabbalistic chant (ROZO DESHABOS), Study (Lern) mode and VIDUI and TAL.

As far as Idelsohn's work is concerned, we must realize that until his last illness Idelsohn was still in the process of collecting and classifying musical material. What needs to be done is a careful sifting and editing of the vast amount of material he accumulated. Elsewhere ("Bar Mitzvah Instruction," The Synagogue School, Sept. 1953) I pointed out that changes took place in the various volumes of the author. These changes must be noted, considered and a final redaction of his monumental work presented.

In an effort to find a theoretical basis for our modes, two men have concurrently reached a partially similar result. Cantor Leib Glantz, in a paper, "The Musical Basis of Nuaach Hatefillah," read at our Convention in 1952, and Dr. Joseph Yasser, in a hitherto unpublished paper, "The Structural Aspect of Jewish Modality," tackle the problem of the modes.

Cantor Glantz points to the pentatonic elements in the music of the Synagogue and then marshals numerous musical illustrations to prove that the construction of our modes is tetrachordal, conjunctive or disjunctive. Thus the YEKUM PURKON mode encompassed originally the two conjunctive tetrachords G-A-B-C and C-D-E-F. To these were added one tetrachord above: F-G-A-Bb and one below: D-E-F#-G. The tetrachords of the A. R. are E-F-G#-A - B-C-D#-E. To these was added below the E the tetrachord A-B-C#-D.

The MOGEN OVOS mode is built on A-B-C-D -- E-F-G-A. This (Aeolian) mode "branched out into many variations." One of these is the YISHTABACH mode: E-F-G-A -- B-C-D-E (Phrygian). Another is the MI SHEBEIRACH: D-E-F-G# -- A-B-C-D (Ukrainian-Dorian). A third is ATOH ZOCHEIR: D-E-F-G -- A-B-C-D, to which was added below A-B-C-D, making the tetrachords conjunctive in the lower part and disjunctive above. In this group belongs also the TALGESHEM nusach.

I find myself unable to see eye to eye with Cantor Glantz regarding this theory, on two general grounds: 1) The justification of the theory itself (these objections apply partly also to Dr. Yasser's theory) and, 2) The transcription of his musical illustrations.

If the Glantz theory is correct, then tetrachord was added to tetrachord and thus melody was extended. If this were the case, then the melodic line ought to exhibit some tetrachordal characteristics, limitations or breaks, whereas the truth is that most of the essential nusach-motives extend beyond a given tetrachord. If the tetrachordal theory were correct, then the fourth should have served as the dominant note in the scale, whereas we find the fifth doing that service. As far as Synagogue music is concerned, I cannot subscribe to the tetrachordal theory as advanced by musicologists relating to the development of general music (see article, "Scales" in Grove's "Dictionary of Music"). Even if that theory were correct, our nuschaot show clear evidence of either past-tetrachordal age or total independence of tetrachordality. Personally, I side with the latter probability.

As proof of the fact that Jews needed no tetrachordal additions to indulge in wide-ranged melodies, we need but consider the cantillations. Furthermore, it is more likely and requires less credulity to suppose that melodic incursions took place throughout history without previous benefit of tetrachordal adjustments and considerations than to presume that melodies were adopted only when they confirmed to a definite tetrachordal pattern. In order to explain a structural peculiarity in the A. R. mode, it is necessary, as Cantor Glantz states, to add a tetrachord of another type below the tonic. However, may I point to two other collateral motives of the A. R., hitherto overlooked, which I shall name as the OZ MISINAI and CHEMDAS Y OMIM motives. Neither of these can be accommodated into any of the hitherto synthetically constructed

modal scales . The OZ MISINAI as, incidentally, the Y ISTABACH, modulates temporarily to the major built on the fourth step of the scale. The CHEMDAS YOMIM is likewise a major motive. It is however, based on the subtonic. (Ex. 14, 15)

Consideration ought also be given the fact that a scale in no wise is sufficiently descriptive of the characteristic motives of a given mode. Thus, one may be able to place the ATOH ECHOD and the MOGEN OVOS in one scale. That scale, however, will not give us the peculiar differences between these two dissimilar modes. Or take such unlike modes as the ZARA CHAYO and the Kadish for Neilah, both of which are assigned to the A. M. scale.

I now turn to the illustrations in the Glantz article. Ill. No. 7, both A and B (Ex. 16), contain what seems to me errors in the transcriptions. In the second measure of example A the E should be flat and, most likely, the F sharp. In the last measure of example B, the B should be flat. I consider Cantor Glantz to be in error in placing these two items: BORCHU for Festival evening service and UMPIPNEI CHATOEINU in the YEKUM PURKON mode. In Ill. No. 15 (Ex. 17) he uses the MI SHEBEIRACH mode, which is normally saved for a later appearance, on the first words of the passage. By the way, the B should be natural in the first mea sure.

Finally, I cannot accept the contention of the author that the major sixth is a prominent element in the GESHEM-TAL mode. I can justify its appearance on artistic grounds, but cannot accept its dominancy or even equality within the mode. Careful analysis of Ill. No. 17 (Ex. 18), will reveal that Cantor Glantz, perhaps subconsciously, supports my view. Please observe whenever a B natural is used it is on the weak beat of the measure. A far more convincing case of dualism could be made in the case of the Festival MA'ARIV mode where both a major and a minor third have equally legitimate claim.

Dr. Joseph Yasser evolved an equally ingenious THEORY OF TRIPLE KEY MODES, as it is technically named. According to this theory, the series of notes from G to G forms the so-called "center key" of the A. M. mode. This is being supplemented by the "bottom key" of the same (Mixolydian) mode built a fourth below the tonic, that is, from D to D (with F#), and furthermore by the "top key" built a fourth above the tonic, that is, from C to C (with Bb). One thus achieves a 14-note scale from D to C covering almost two octaves with F# in the lower region and Bb in the upper region. This combined scale represents a self-sufficient unit of three interlocked keys or, in Dr. Yasser's terminology, a triple-key A. M. mode. This whole unit can readily be transposed, of course, to any desirable set of keys as long as their basic interrelation is preserved. In example 20, the triple-key A. M. mode is shown in two different ranges: from D to C, just explained, and from

G to F which probably is more familiar to cantors. (The center key is marked off by a solid bracket in each instance, whereas the bottom and top keys are marked off by broken-line brackets.)

The M. O. (Aeolian) triple-key mode is similarly constructed by Dr. Yasser: center key A - A, bottom key E - (F#) - E, and top key D - (Bb) - D. A slightly different approach is suggested for the A. R. mode. While its center key occupies the accepted range E - (G#) - E, the bottom key begins a fifth (instead of a fourth) below the tonic, thus forming a series A - (Bb C#) - A, and the top key begins a fifth above the tonic, thereby producing a series B - (D# F#) - B.

Dr. Yasser highlights the pentatonic origin of our modes and explains their scalar divergencies as phenomena that reflect the variations in cantorial practices through the centuries. These variations usually occur on the "weak" notes of the scale. As I rely mainly on memory, I cannot do full justice to Dr. Yasser's theory. But faithful to his own scientific reserve, Dr. Yasser is cautious with his claims. Thus, while considering the triple-key principle as fundamental in the A. M. he sees no more than a tendency toward it in the two other modes.

It would be appropriate to add at this point that Dr. Yasser looks upon each Jewish mode as having two distinct aspects, structural and motivic. Even though both are organically integrated in live cantorial creations, they should never be confused (as they too often are) in purely scientific analyses, where they can be taken up quite separately. As the title of Dr. Yasser's paper referred to clearly indicates, he deals in it exclusively with the structural aspect of Jewish modes.

The similarities between the Yasser and Glantz theories are apparent, the main difference being that Yasser views the mode-scales in octaves and Glantz in tetrachords. The Glantz theory accommodates the major third below the tonic (C#) in the key of E in the A. R., whereas Dr. Yasser considers this note a deviation from the formal A. R. Neither theory can, however, account for the half-step below the tonic in the A. M. mode.

The last article I wish to discuss, "The Structure of the Synagogue Prayer-Chant," by Baruch Joseph Cohon, belongs chronologically before the Glantz-Yasser theories. It appeared in the Spring, 1950, issue of the "Journal of the American Musicological Society." However, because its fundamental concept is at complete variance from the previous papers, I shall deal with it separately.

As I have indicated before, it is my belief that none of the proposed scales, constructed either along medieval, modal or modern diatonic lines, can properly encompass the intricacies of our Synagogue modes. This inadequateness

can be explained, I believe, by the fact that Western musical idioms we possess today reflect a limited period in history, while the Synagogue modes represent melodic accretions during two millenia, in numerous countries, under varying climates.

Hence, the more advisable task seems to be to take our modes as they are and analyze them according to their intrinsic motives. This was begun by Idelsohn and is here continued by his pupil Baruch Cohon. Cohon takes each of the three chief modes and divides its motives into: 1) Beginning phrases; 2) Intermediate phrases - 2A) Pausal phrases, 2B) Modulations; 3) Pre-concluding phrases and 4) Concluding phrases. Cohon further sub-divides each of the chief modes into secondary modes and their motives. Thus the modes in the M. O. scale include BIRCHOS HASHACHAR, TEFILOH, MOGEN OVOS, BORCHU for Sabbath morning, MINCHOH for Sabbath, Festival MA'ARIV and STUDY. The A. R. scale contains Sabbath and weekday modes. KABOLAS SHABOS, P'SUKEI D'ZIMROH for Sabbath, YEKUM PURKON and OVOS for Sabbath, MA'ARIV L'YOMIM NOROIM and AKDOMUS are found in the A. M. scale.

Careful analysis of this article will reveal that essential motives are missing. See Ex. 19 for some of the missing motives. The AKDOMUS "mode" does not properly belong here. Its place is among the Traditional Tunes. Nonetheless, the article is done with admirable efficiency and with careful detail. It focuses attention on the manner in which further studies should be made.

The author has sent sections of this paper to Cantor Glantz and Dr. Yaeser in order to permit them to discuss, if they so desired, the above analyses of their respective theories.

Dear Cantor Wohlberg:

Thank you for sending me the one and a half pages of your paper dealing with my theory of Nusach Hatefilah. I shall be very happy to comment upon the points you discuss. Before I begin, I want to thank you deeply for your wonderful words about my work in the last issue of the Cantors Voice. I always read your column with great interest and never fail to find the discussion scholarly, serious and offering much food for thought. I was thrilled and moved to find your generous comments about me.

I should have liked to have had the opportunity to read your whole paper, for I am sure it would then have been easier for me to answer your points. Since I do not have before me the positive elements of your paper, I must confine my remarks to the section you sent to me in which you find errors in, or disagreement with my theory. First, about the "errors."

1. Illustration 7-A of my paper

If I were writing E flat in the "Borechu" and even F sharp, in the Festival Borechu, there would be no problem at all about the nusach of the Festival Borechu. It would simply be a Western harmonic minor. I discussed the problem with many great cantors, including the late Kalechnik, and it is found in the writings of Minkovsky that the Festival "Borechu" is a problem just because it starts with B major in the first phrase, minor B in the second phrase plus F natural and E natural. The answer lies in the fact that the Borechu as well as the ending of the Brachot of the Maariv service are the only remnants of the Festival Nusach which is so clearly recognizable in the morning festival service. It is definitely a ten step Yekum Purkon nusach; its line is three tetrachords: G-A-B-C(C)-D-E-F(F)-G-A-Bb. Read the Borechu and you will find all these peculiarities: B natural in the lower phrase, B flat above, F natural and E natural. A Misinai Nusach cannot and should not be changed. The Maariv is in minor but the Brachot retain again the 10 step Yekum Purkon.

2. Illustration 7-B

Your criticism is easy to answer. The error is yours. The B flat is there. The lower B must be natural in accordance with the point made above. Since I do not have your whole paper before me, I do not know what musical line you ascribe to the Festival nusach. However, I can tell you that in my further studies since my paper was first presented, in 1952, I have found more internal evidence of the close relationship between Yekum Purkon and Ahava Raba nuschaot and have many more examples of Misinai nuschaot which corroborate this theory.

3. Illustration 15

Here, my dear Colleague, you are perfectly correct, but the error is not mine but the "bochur hasetzer," as they used to say in the rabbinical literature. The copyist put the B natural in the second phrase, and also in the B of the first phrase of the Misheberachline, but he omitted it in the first phrase. Thank you for calling it to my attention.

4. Illustration 17

Your remark that the most significant feature of the GESHEM-TAL nusach, which is the B natural, falls on the weak beat, is irrelevant, in my opinion. In many Misinai nuschaot the same thing occurs. That is why we, the students of Jewish nusach have to dig in so carefully to find the hidden features of the Nuschaot. The fact that we have B natural and B flat in succession in this nusach, is the real demonstration and illustration of the nusach. Actually, it is its manifestation.

Since I have not had the opportunity to read and to study carefully the major features of your paper, I shall reserve comment on the remarks which you did send me relating to the theory in general. I look forward to further occasions, both personal and professional, to continue

these discussions. From all our studies there will surely come a systematic and valid and viable analysis of the great cantorial heritage. I can only say that I did not find a single reason of doubting my theory. I am sure that my theory is now stronger than it was in 1952.

May I wish you and all our colleagues the greatest success in your deliberations. I am really sorry that I am unable to be with you this time.

Shalom u'vracha,

Leib Glantz

Dear Cantor Wohlberg,

I have read through with great interest your paper on THE MUSICAL MODES OF THE ASHKENAZIC SYNAGOGUE. Since its subject is so expertly presented, I don't think there is any need in commenting on it.

Therefore, I have only taken the liberty of slightly re-editing and amplifying the portion concerning my own theory, which you were so kind to include in your text. And even to this I have resorted merely for a greater clarity and precision. You will find my version of this portion on a separate sheet to which I have also appended a musical example for elucidation.

After reading this version, you will perhaps agree with me that, contrary to your statement, my theory does account for the half-step below the tonic in the A. M. mode. This half-step is formed by the notes F#-G in the basic triple-key mode, and by the notes B-C in its transposed form.

With kindest regards and sincere thanks, I am

Cordially yours,

Joseph Yasser

Dr. Yasser is correct in stating that his theory does include a half-step below the tonic in the A. M. mode.

Max Wohlberg

Handwritten musical examples (Ex. 1 through Ex. 12) in musical notation with lyrics in Hebrew and English. The examples show various melodic and harmonic structures typical of Ashkenazic synagogue music.

- Ex. 1:** Includes lyrics: "V. HA-MAD-IM", "No. OM", "No. and DIM", "Ba. & ZO. RON".
- Ex. 2:** Includes lyrics: "HA-MAD-IM", "A-HO-VIM".
- Ex. 3:**
- Ex. 4:** Includes lyrics: "YO-KE U-SO-HI", "L'NAH-KIS-MAL-YE-AK", "A-VIM-DIM S-YO-PE-LI-RO-KO-LOD".
- Ex. 5:**
- Ex. 6:**
- Ex. 7:**
- Ex. 8:** Includes lyrics: "KI L-ECH-ROH A-Z-E-NAY E-LO-HEI", "DU SHIN-U-CH-VE", "HA-EL-V-AN-NAH", "BO KUN-BE-A-JU", "EL", "RIS-A-CH-WE".
- Ex. 9:**
- Ex. 10:** Includes lyrics: "A-JE-ROH-LE-CH-WE", "YEH-LO-VE-ISH A-JAH-DAH OR HIS-A-ZOR AF TIK-HE", "REI-VEL HAL TI MOT NO-CHOD", "RIS-A-CH-WE", "MI-KO-LOS MA-YIM KA-SIM A-JI-KIM".
- Ex. 11:** Includes lyrics: "A-JE-ROH-LE-CH-WE", "YOM A-DIR SA-MO-KOM A-JO-NOY", "TOMA", "REI-US LO-JEIM", "AF TI-KORI".
- Ex. 12:** Includes lyrics: "OCCASION CHASEK", "A-LO-HOT MO-LOH REI-US", "LO-JEIM", "AF TI-KORI", "TEI-VAIL YAH", "MOT".
- Ex. 13:** Includes lyrics: "P. HAI-KE-JAV", "V-NA-MAR KAT-WE-LO-MOV-A", "Re".
- Ex. 14:** Includes lyrics: "AL-LEH-NO-CHER", "V-A-N-NAH-NI VIS", "K-C", "V-A-BUR-NI YI-KE-EL A-19C".
- Ex. 15:**

Ex. 15A DRUMMER FRIEDMAN
LO. SE ZLONDEL HEN NORMI

Ex. 15B LAURENCE FRIEDMAN

Ex. 15C OZ. MI-SLA-NAT-TA-VU O-LE-HO

Ex. 15D CHET-LYO-MIM-O-SO KO-KO-SO ZEI CHEER-L'MPA-SO-Y-ME-SHIS

Ex. 15E (ILLUSTRAHON TA) GRANTL
120 - R'CHU ES A-DO-NAI HAM'VO-YOCH

Ex. 15F (ILL. 16) U-MI-P-NAI CHA-PI-EI-NU GO-LI-NU MEL-AKE-ZINU V-IC-
FA - V'HI-NO-SEI - O-LEI-NU L'EI-NEI KOL CHOY

Ex. 15G (ILL. 15) SH-DE-BR-AH-YA-V-O-SEI- NU AV-RO-HU-YI-L'CHANU-YA-KOU

Ex. 15H (ILL. 17) PLANTL

Ex. 15I

Ex. 15J A

Ex. 15K HANNAH FOR SABBATH

Ex. 15L

Ex. 15M

Ex. 15N IN M.O. SCALE

Ex. 15O SABBATH HANNAH

Ex. 15P FESTIVAL MA-ARAVAH

Ex. 15Q PIANO CH HAZAMIR

Ex. 15R HAZAMIR HAZAMIR

Ex. 15S ELLIOTT MAYER

Ex. 15T

All four papers were received most enthusiastically and evoked a great deal of interesting, stimulating and fruitful discussion.

* * * * *

Mr. H. Z. Propes, Executive Director of Zimriya-Hazamir of Israel was introduced. He announced the Second World Assembly of Jewish Choirs which will be held in Israel in July 1955. He came to America at the specific request of His Excellency Mr. Moshe Sharett Prime and Foreign Affairs Minister, to organize a choir of Hazzanim to join in this great musical event. Mr. Propes came expressly to our Convention to invite the members of our Assembly to initiate this project. All were in favor of referring the matter to our Executive Council for implementation.

* * * * *

Professor M. Levinson, President of the Irgun Hahazzanim B'yisrael, requested that the following letter be read in Hebrew at our Convention. Hazzan Moshe Nathanson read as follows:

לכבוד דוד פוטרמן האכדי,
כל יוצב-אלה
כל דרונות כנחתת החכמים
ב א ס ר י ד ח.

ההצדות והחצויות באה ה-XX (הטובייה והשנות).

ספרדים רבים נחבאו במאה ה-19 בכל עברי הארץ וההברות, ילו-סוציאת, פיסיקת, חייה, וכו'. אך ברגע שסוקג על הארץ הנטושים יהודים, טומטם היהודים, טומטם על הארץ כמי שמכורח מארחותיהם מהחצרות, בסתיו ליטוביק יהודית מרתקה היה לא ברגע שסוכת צה"ר. ובגלל לא בכך בספטמבר 1947, נסגרו חטיבות היהודים ביהדותם ביהדותם בעית כנרת גבעתי יהודים נברע כוח פירוכל להניר את מפלן התקווה בחצרותם בכל ולבוכם יהודית בברושים, הסה לבן פפושה: שרות לו נכרותות יהודיות והטהראותין בזנוגו.

לפניהם והם שבע טהראן, לא רק להציגים המפענגיידים בתמלולות התהדרות ובכינורות התיה, אלא גם משל המהגרים, עירוניים, ימיים וטبيعيים. ואולם מטרתם הייתה לא רק רצפתם של המבנים, אלא גם השגתם של הדרגות הנדרשות לאחסון הרכבות ולביצוע עבודות הנדרשות לארונות הרכבות. וכך ניכר כי מטרתם הייתה לא רק רצפתם של המבנים, אלא גם השגתם של הדרגות הנדרשות לאחסון הרכבות ולביצוע עבודות הנדרשות לארונות הרכבות.

הבריטים נלחמו בבריטניה, נאסרה רבי נסיבות וריבית על
הבריטים למכור מטען או מכונת לחיל המצב הבריטי. אין לנו שום סוף
למרות זאת יתנו הבריטים לנו מטען או מכונת לחיל המצב הבריטי. אין לנו שום סוף
ומנורו גם מטען או מכונת לחיל המצב הבריטי. איננו יכולים לקבל מטען או מכונת
לחיל המצב הבריטי.

**Cantor David Puttermann Esq.
Executive Vice-President of
The Cantors Assembly of
America.**

The Cantorate and the Cantors in the 19th century. (Music and Culture) Many books have been written in the 19th century on all subjects concerning science and culture, philosophy, physics etc., alas, about the Cantorate and Jewish Music which is founded upon it, as I explained in an essay on the occasion of the meeting of the Hebrew University in 1947, in this important field, not one single book has been written. The reason is, of course, a lack of men who command the necessary knowledge on the subject combined with the ability to express themselves well in Hebrew.

In the twenties and thirties of the 19th century there has been a period of brightness in the Cantorate thanks to the appearance of some geniuses such as Shelomo Sulzer who brought order into the prevailing chaos. A great task of large dimensions which laid the cornerstone

to the Fine Cantorate. Cantor Weintraub too, who besides being a good musician was skilled in our traditional melodies . He handed over to us the treasures of traditional prayers sung by his father the renowned Cantor Kashtan, with his incomparable beauty of melodies. These two giants are joined by Cantor Naumbourg of Paris famed for his unparalleled composition

The prodigious conductor and musician Louis Lewandowsky, Cantor B. L. Rosowsky of Riga, the Brothers Rabinowitch of Lubave and Kovno respectively, Cantor Gerowitch of Rostov, with his particular style halfway between East and West, Cantor Pize Abras of Odessa, Bezaled Brun, Shestopal, Goldstein a. o. m. who exercised unlimited influence. Thanks to all these men the Cantorate flourished especially in Odessa which produced such eminent Cantors as Pinhas Minkowsky and his second the unforgettable Conductor David Novakow sky, and in our own time Zavel Zilberts a man of rare talent. These Cantors who number about twenty-five excelled in versatility and place the Cantorate as an art of high order and as an integral part of the Jewish Culture. If we penetrate into the subject we are astounded to find how the above-mentioned Cantors arrived at their high degree of perfection of style, everyone with his particular character but nevertheless of different schools. The reason for this phenomenon is to be found in the difference of culture between their respective lands of origin. Lithuania (Minsk, Wilna) with its "dry" culture influenced by the explanations of the talmudic Dissertations, gave to the prayers a dry and artificial character too. Ukraine - Wohlin and the town of Odessa in particular with its marvellous surroundings, the wide sea, the fields of Ukraine (Moldavia, Wollachia) awakened in the Jewish people, whose economic position was well established, the aspiration for glorious Jewish melodies and so produced Cantors like Minkowsky, Abras- Rosumni who served their Congregations with, their beautiful traditional prayers. The Western Culture too influenced the Jewish Communities and their ambitions for fine Temples and appropriate Jewish prayers were gratified by Cantors like Sulzer, Weintraub, Lewandowsky, Naumbourg, etc.

At the beginning of my article I mentioned that not one book has been written to illuminate the era of the last century and the progress of the Cantorate since. I feel it my holy duty to state that there was one Cantor who had the musical and literary talent, who wrote a great many essays about the Cantorate and its errence, and it would be proper to collect all these essays into one volume . This Cantor was Pinhas Minkowsky, may his soul rest in peace. I have the possibility to collect all this material which is spread at various journals and I Posess a book written by Minkowsky in German: "Die Lithurgie des 19. Jahrhunderts" an invaluable book which I received from him a6 a present 50 yearr ago. All there writings gathered will produce a book of rare value not only for Cantors who are especially interested in the Hirtory of the Cantorate and its creations but to the whole Jewish Community

who will learn to evaluate by its medium the Cantorate as that part of Jewish Culture which we, the Cantors personify during the course of the centuries and thanks to us were preserved the traditional Nus'chaot, our great spiritual heritage, defying Pogrom and Exile. Let us bring this big treasure to print.

We deem the moment fit, when the greatest and most important part of the Cantorate in America is assembling at its annual Convention, to bring to their attention the idea of collecting the above-mentioned material and to make possible its printing. We do not doubt that your esteemed assembly will properly estimate this undertaking and will join us in realizing the project by securing the necessary funds and having contributed to the better understanding of the great mission of the Cantorate will be your reward.

Prof. M. Levinsohn
Tel -Aviv

Note:

It was decided to refer this matter to our Publications Committee for its consideration.

LADIES' SESSION

Mrs. Charles Sudock, Presiding

DISCUSSION "How can the Cantor's Wife help Elevate the Status of the Cantorate ?

The following papers were read by those who were invited to participate as discussants:

MRS. ELEAZER BERNSTEIN -

I am grateful to our charming first Lady, Frieda Sudock, for inviting me to express various thoughts which have been entering my mind since quite some time. I can think of no better opportunity than to do this here at the yearly get-together of the wives of our Chasonim husbands.

In our modern times, the woman generally assumes greater responsibilities than she ever did before. Her influence is felt practically everywhere. And the wife of the cantor cannot and should not evade her share of responsibility. If you come to think of it, it is no small job, once you delve into it. As your husband's place is mainly in the Synagogue, you should consider this your place too. Of course, not every chasen's wife is gifted with a fine voice which enables her to join the choir, and thus give her the feeling of directly contributing to her husband's cause. Some of our ladies very ably occupy the position of the Choirmaster or Music director or teacher in their respective congregations. If she cannot do this, the chasen's wife, I should say should at least attend services as often as possible. There is no excuse for anyone not to attend them, much less for the wife of the cantor, unless there is a real reason for it. We cannot expect others to be present if we ourselves do not make the utmost effort. I myself

have the feeling that my husband, knowing his wife to be one of the congregants, may yet try a little bit harder. Please remember, a wife is always, or let us say in most instances, her husband's severest critic. An approving nod encourages him and the ensuing results can be very rewarding in a spiritual sense for everyone concerned. It goes without saying that her children should be encouraged to attend services as often as possible too. She should make a special effort to instill them with a love and devotion for our Jewish values.

There are many other ways by which a cantor's wife can serve the cause of the cantorate. I am sure we all are on the Board of our Sisterhoods in one capacity or other. We certainly should not only be concerned with the special task assigned to us, but try in an inconspicuous, subtle, yet effective way to make our influence felt. Speak up and make the women listen to you. In due time, your idea, if it is sensible, will fall on fertile soil.

As our congregation takes its proper place in the Jewish Community, so are we part and parcel of the tasks and problems arising within that community. Thus our thoughts and actions should not only be confined to congregational work, but reach out into the realms of the community. There a rich field of activities awaits the Cantor's wife, who is willing and has the time to lend her hand and head to anything she is being called upon. The United Jewish Appeal Drive, Women's Division, is now in full swing and if you are called upon, do not refuse. I know by experience, asking your fellowmen for contributions is one of the most ungratifying jobs. But you can make a success of it. People will not so easily refuse a Cantor's wife. There are always some who do, of course, but in a polite and not abusive way as it happens very often. People feel your sincerity in your desire to help the less fortunate and very often a fine bridge of understanding is established between you and some folks whom you might never have met otherwise. I like to stress here especially to do everything in your power to establish and maintain good relationships between all factions of the community, orthodox and reformed alike. By being on friendly terms with everyone, the chasen's wife can be an ambassador of good will and sometimes help alleviate and overcome animosities between various groups. Everything you can accomplish in this direction will ultimately be to the credit of the cantor and the cantorate. Very often people cannot bear up alone under their troubles and pour out their hearts and you listen to them. Your understanding is being appreciated a great deal and you yourself derive a lot of satisfaction seeing them go with a lighter heart and some advice and able to carry on again. It might sound presumptuous to you, but I speak from long experience.

Hadassah, for instance, is another field of activities if one has the time. I find it most challenging as the Chairman of the Hadassah

Youth Commission to work together with my husband, who is the Chairman of the Youth Commission in our community and already very much esteemed for his splendid work in behalf of our Youth. It is the very same youth, in a broader sense of course, who come to our house to rehearse for the Junior choir or for their Bar Mitzvah or Bath Mitzvah or Confirmation. The girls and boys know they are welcome here anytime and I enjoy making them feel at home. And how do they feel at home sometimes. For a time our regular choir, which consists of members and nonmembers alike, met at the Synagogue for rehearsals. Well, interest waned and people started dropping out. We resorted to drastic measures by having the rehearsals in our home. It made all the difference. The members enjoy practicing and I enjoy listening to them. They are being rewarded by refreshments, nothing elaborate though. But the atmosphere is gay and everybody is happy. Some diehards stay on for a game of chess or scrabble. I grant you that a cantor who is blessed with a large choir cannot possibly have them in his house for rehearsal every time, but I am sure he and his wife love to entertain their choir members once in a while. Having arrived at music once more, I cannot help but mention the concerts, which have been given by the cantors of Connecticut during the past winter throughout Connecticut for the benefit of the Cantors Institute. They were not only a financial success, but they boosted the prestige of the cantor and the cantorate in the whole community in a big way and represented in many instances the affair of the season. Of course, the credit for their success goes mainly to the chasanim themselves, but I can proudly say that we women wholeheartedly stood behind our men, going along with them, just like the wives of the warriors in medieval times, entertaining before the concert or after or both. Some of the wives were actively participating in the concerts and, believe me, the community takes notice of the part we women are playing.

It goes without saying that a cantor's wife should at all occasions be dressed appropriately and her general appearance be neat at all times. She most certainly should maintain a tidy home and see to it that her children are clean and well cared for. Once the children are older, it is very important to see to it that they move in the right circles, that is, to have them associate with nice young people.

It is important to use tact with everybody and to be discreet. Do not indulge in gossip and do not indulge, period. I don't think an admonition of this kind is even necessary here. It is our sacred duty to be mindful of the position of our huabanda at all times. The eyes and ears of our fellowmen are upon us and watching our every move.

In closing I like to add: If we can be successful as individuals or on a regional basis in helping

to elevate the status of the cantorate or our own for that matter, how much more could we accomplish collectively? I consider a big step toward this goal the forming of an Auxiliary. This move not only would strengthen our own ranks but as a body we could be of great assistance to the Cantorate in their various undertakings and be a part of their ascent to still higher goals and achievements.

MRS. ARTHUR KORET -

Few men can attain success and happiness in their work without the cooperation and understanding of their wives. This is especially true of the cantorate, where each cantor is a public figure, and the chazzente can do much to help the cantor by upholding the highest traditions of Judaism in the home.

It goes without saying that a chazzente keep a strictly kosher home, whether or not it is the general practice of the community in which she lives.

The home of the cantor should be a place of warmth, replete with the symbols of Judaism. Every Jewish home should have beautiful menorahs, candlesticks, mezzuzahs, Kiddush cups, and possibly paintings and sculpture of Jewish interest. And the Kiddush cups, menorahs, and candlesticks should be put to use. It would be difficult to impart the love of Jewish customs to members of the congregation unless this love were practiced in the home.

The chazzente can do much to make people welcome in the home by keeping it always ready for the expected or unexpected guest. In addition to keeping the house always presentable, her personal appearance and bearing are of the utmost importance. Often important groups will meet at the cantor's home. The chazzente must be a gracious and accomplished hostess.

It is important also that, in the upbringing of children, the chazzente give her children a love for the synagogue, a pride in their father's work as cantor, and a pride in themselves as Jews. Difficult as it may be, and unfair as it may seem upon occasion, the children of a cantor are also somewhat in the public eye.

The chazzente often must make the best of a difficult situation. Sometimes she feels that the cantor is underpaid, that the housing is inadequate, that the cantor works too hard and too many hours. If she permits these factors to become a cause for unhappiness she will most certainly affect the cantor and his future. When a cantor makes a move prematurely from one congregation to another, it is often due to the discontent which the chazzente might have helped to foster.

When controversial subjects involving members of the congregation, the rabbi, cantor, or members of the synagogue staff are discussed, the chazzente should not voice an opinion public

or among "friends." When asked an opinion of an individual, she should speak highly of that person or not at all. She should never repeat gossip or encourage gossip.

In her personal relationship with the rabbetzen, the chazzente should do everything in her power to be friendly and helpful and to build a feeling of mutual respect.

During the course of the year, the cantor is faced with many stresses resulting from the exacting nature of his work. It is for the chazzente to make a happy home and be a calming influence when necessary.

Just as the cantor must continue to study and improve himself in his calling, the chazzente should study and improve her understanding of Judaism, as much as possible.

She should love music, bring music into the home, and encourage the love of music in her children. In a number of instances the wives of cantors are accomplished musicians, who do much to advance their husbands' careers. The chazzente should be the cantor's frank and helpful critic. Although she should be ready and capable of giving advice to the cantor in relation to musical matters and the choir, she should be careful about making public pronouncements.

The chazzente's influence in the home is but part of the pattern in building the success of the cantor. She should, when possible, be active in the synagogue and the community, utilizing her talents as best she can. And she must not do these things only because it will advance her husband or the cantorate. A chazzente must do these things because of inner conviction as a Jewess, loving what she does, and taking pride in being known as the Chazzente.

MRS. MORRIS LEVINSON -

Cantors in service, their wives and all those closely associated with them know that the Cantor's position, his standing in the community, his prestige among the members of the synagogue and his neighbors in the city in which he lives depend not only on the beauty of his voice, his musical ability or his knowledge of Judaica and the liturgy. A cantor whose voice may not be considered great, whose musical ability may not permit him to write great compositions and whose general knowledge may be somewhat less than that of a "Gaon" can still command the greatest respect and admiration from his fellow-worshippers and be a beloved figure in the community. When we speak of "STATUS" we can bear several points in mind; The Cantor's status as a "sheliach Tzibur" for his congregation; his status as a clergyman with respect to the State; and his status as an important and respected member of the community. I feel that the Cantor's wife has a great deal to do with the third category, with helping to maintain and

improve the status of the Cantor in the eyes of each individual member of the community, old and young because in the eyes of the individual layman the Cantor's wife, her appearance and demeanor are essential gauges when measuring the human worth of the Cantor. The synagogue which is becoming the focal point for most of the Jewish activities is, to my mind, although not the most important, because each area is equally important, an area in which the Cantor's wife must always be consciously on guard to live up to the standards which can raise the status of her husband as well as the status of the entire profession. I have therefore set down a list, based partly on personal experience and partly on stories related to me concerning my husband's predecessors in some of the pulpits which he has occupied, of some of the things which the Cantor's wife should and should not do in the synagogue.

It goes without saying that the Cantor's wife should be sociable and cordial to all the members of the synagogue and their families. Her position in the synagogue is unlike that of the wife of a factory or office worker who has no contact with the associates of her husband in business. The Cantor's wife is the "Hazente" and, as such is an integral part of synagogue life,

Although she may think that her husband possesses the most beautiful voice in the world, it is in decided poor taste to say so to others. Although she is not speaking for herself but merely complimenting a third person, whatever she says will definitely be taken as the opinion of the Cantor himself and will give him a reputation of being an egomaniac.

Although the Cantor's wife may offer her opinion to her husband on anything which concerns him or the synagogue, and many wives take advantage of that privilege, it is entirely without her province to offer such opinions in the synagogue or even when a group or a synagogue committee discusses these questions in her home. Her job is then to be a gracious hostess and to stay out of politics.

I have often heard remarks, disparagingly picking a clergyman's wife apart because she has come to the synagogue in attire which in the minds of some of the congregants does not befit a clergyman's wife. The Cantor's wife should be very careful in her dress lest she become the subject for gossip among the ladies of the sisterhood and, subsequently, throughout the community.

Secretaries in the synagogue office, officials of the congregation and others who visit the synagogue office regularly are very often taken aback when they find that the wife of the Rabbi, the Cantor or the Shamus is always hanging around. I believe that it is a good policy for the Cantor's wife to stay away from the synagogue office unless on actual business.

If the Cantor's wife is a member of the choral society of the congregation she should leave the conducting and the selection of the music to her husband. The constant offering of advice during rehearsal will do nothing to raise the status of the Cantor. As a matter of fact, I know of one Cantor who lost his pulpit because his wife thought that she was a singer of Metropolitan Opera calibre and an authority on music. It would be a good idea for the Cantor's wife to forget, for the evening of the rehearsal, that the Director is her husband.

The Cantor's wife should attend services as regularly and as often as possible. She is expected to be as mindful of her Jewish responsibilities as the Cantor. She should bring her children to the synagogue as well.

People in general gain a great deal of respect when they have only nice things to say about others. This is especially true of the Cantor's wife, who in some congregations, may be subjected to listening to a great deal of stories of which some may be termed "gossip." The Cantor's wife should be very careful when speaking of others, whether members of the congregation or not. As is often unfortunately the case, the Hazzente and the Rebbitzin do not hit it off too well. The Hazzente, however, should have only nice things to say about the Rebbitzin and the Rabbi as well.

Leaders of Synagogue Sisterhoods and other congregational organizations are human beings who, although for the most part, have very good sense, sometimes lack tact and good judgment. The status of the Cantor, to my mind, demands that the Cantor's wife be extended all the courtesies which would ordinarily be given to the Cantor. Withholding these courtesies is not only a rebuff of the Cantor's wife and an insult to the Cantor but an affront to the entire Cantorate. I understand that the United Synagogue Women, for instance, decided at one of their recent conventions, that both the Rabbi's and the Cantor's wives should be given seats of honor, at the head table, at donor affairs and other such occasions. I personally feel that the Cantor's wife should not be taxed the amount of the donor in order for her to be invited. In the event that these courtesies are withheld, it should not become a subject for controversy but should be handled with tact. It is usually good policy to let the Cantor himself straighten out the se matters. He is certainly well qualified to assure those concerned that it is not a question of monetary expense or even the hurt ego of the individual "Hazzente" but that the status of the Cantor's position demands a certain amount of respect. Once these problems are satisfactorily straightened out, the ultimate decision will become the common practice through the years and will set a pattern for respect and a high status for the Cantor occupying that particular pulpit and for any other Cantors who may follow him.

Many of the things I have spoken about may very well apply to all people, to everyone's wife, no matter in what profession. We may therefore very easily conclude that the Cantor's wife should be a lady. If the Cantor is also a gentleman, the status of the Cantorate will always remain high.

Thank You.

A lively discussion ensued in which many ladies participated.

This was followed by a most amusing period conducted by Mr. Sol Schwartz, a famous artist, who taught the ladies how to "Sketch for Fun."

CONCERT OF JEWISH MUSIC

1. Birchas Kohanim P. Jassinowsky

Haekivenu A. I. Sherman

Hazzan Morris Levinson
Helen Rhein, Accompanist

2. In Beth Hamedroeh A. Ellstein

Stimmungen - Part I J. Achron

Volachle Folk Melody

Mr. Irving Kritchmar, Violinist

B. K'dushat Museaf.. J. Basser

M'Loch Al Kol
Haolam L. Muller-Y. L. Mandel

Hazzan Yehudah L. Mandel

Vladmir Heifitz, Accompanist
for Mr. Kritchmar
and Hazzan Mandel

INTERMISSION

4. Av Horachamim H. Zalis

Shuvi Nafshi H. Zalis

Hazzan Henry Wahrman
Vladmir Heifetz, Accompanist

5. Ono Tovo S. Naumbourg

Hisorari S. Sulzer

Adonoy Moloch S. Sulzer

B'tses Yisroel L. Lewandowski
Yerusholayim.. ..,..... Arr: V. Heifetz
Hazzan Asher Balaban, Soloist
Chassidic R. Schlossberg
Hazzan Samuel Seidelman, Soloist
Ani Ma-amim.. Arr: A. W. Binder
Der Yid Der Schmi V. Heifetz
Hazzan Abraham Shapiro, Soloist
Ensemble of The Metropolitan Regional Branch
Vladimir Heifetz, Conductor -Accompanist

THURSDAY, JULY 1 st

THE CANTOR - HIS INFLUENCE AND NEEDS

MORNING SESSION

Hazzan Gabriel Hochberg, Presiding
Temple Emanuel, Newton Centre, Mass.

**DISCUSSION: THE CANTORS INSTITUTE OF
THE SEMINARY IN RELATION
TO THE CANTORS ASSEMBLY
OF AMERICA**

PARTICIPANTS: Dr. Hugo Weisgall
Faculty Chairman, The
Cantors Institute of the
Seminary

Ladies and Gentlemen:

This is the third convention I have been privileged to address, and, as I think back two years and consider all that has taken place in the growth of our school, I cannot help but feel how much we have accomplished. How unsure I was the first time that I spoke to you; uncertain of what we were going to do and in what direction we were going. I was a little frightened, and I remember, at the time, saying that I hoped that what I said would not be held against me. Today, I no longer feel myself in the same position. I feel more secure about the school, about my personal relationship to it, and more secure with regard to the whole trend and tenor of our movement. In view of the fact that we are going to have Rabbi Geffen and Rabbi Mandelbaum speak on the relationship of the Cantors Institute to the Seminary, it would be better for me to confine myself to rendering an account of what has taken place in the school, not only during this past year, but generally. To a great many of you, this will be going over ground with which you are already familiar because last year, at the end of our first year, I presented a rather complete report of the activities of the school. But, in order to keep you aware of what is going on, even at the risk of repetition. I think it is

important to go through this material and these facts once again.

The Cantors Institute, as you know, is now one of the four major schools of the Seminary--the others being the Rabbinical School, the Teachers Institute, and the Seminary College. We have an independent organization which, nevertheless, functions in a very intimate relationship with the other schools of the Seminary. This relationship has been intensified in the past two months by two very important moves--first of all, by the creation of an academic liaison committee at which the directors and chief administrators of the various schools get together to discuss problems of mutual interest. This is a very important indication of an over-all integration which is taking place and which is of the utmost importance in the further development of the school. A second and equally important integrating factor is the fact that our new director, Rabbi Marvin Wiener, is one of the administrators of the Rabbinical School. He functions there as Registrar and this close administrative relationship is an important factor in tying together the various schools of the Seminary.

Faculty wise, we are much in the same position that we were when we first organized the school. I think that one of the wisest and best planned moves that the Seminary administration ever made, in regard to the Cantors Institute, was its general plan of choosing Faculty members. Choosing a Faculty for a new school is an immense problem and I must pay tribute to the wisdom and the farsightedness of the gentlemen involved, notably Dr. Finkelstein, Dr. Davis, and our former director, Dr. Routtenberg. I cannot praise them too highly for their excellent choice of Faculty members. We have, I believe, a very extraordinary Faculty. Each of them is an individual in his own right. But the full strength of the Faculty cannot really be judged until you sit in on a Faculty meeting. A few months ago, we invited someone to come into a Faculty meeting for a particular report. This man is a man of great experience. What struck him most, he reported to me, was the esprit de corps--the free give and take and exchange of opinion, and the thoroughly democratic and vigorous way in which decisions made by the Faculty were first proposed, then thrashed out, and finally, either agreed upon, or agreed to be disagreed upon. This is a very important factor--the fact that the Faculty is free to do what it feels it should do, and yet, at the same time, there is an over-all control exercised by the whole body.

Then, the students. We began this past academic year with 26 students--full-time students. We ended with fourteen full-time and three part-time students. That is a considerable drop. All of the people who were dropped were invited to leave because, we are adhering to one most important principle, that is, that we do not want to train people in whom we do not have absolute confidence. When we admit a person into the school,

we want to be sure that he is in the right profession, that he is doing the right thing and that he will benefit from our school, and that our total movement will benefit from his presence in the school. We are not interested in admitting students who come to us because they are frustrated opera singers and want to find an easy berth in some community. I do not want to admit men into our school who come to us because they cannot get into another school. As an example, let me tell you of a certain student. We had one boy come in last year and I asked him, "What makes you want to become a Hazzan?" With great frankness, he said, "I think it's an easy life." "Well," I answered, "under those circumstances, you might as well be admitted because the one thing that you are going to find out is that life is not going to be easy here, and heavens knows, once you get out of here, you'll discover what the life of a Hazzan is." Interestingly enough, this boy has proved a diamond in the rough. It is extraordinary how much this man has learned and what a really fine student he is.

The most difficult part of our job is the screening of students. I think that we have made some mistakes -the fact that we dropped from 26 to 14 full-time students is an indication of certain mistakes of judgment, but, they are mistakes of judgment which I feel had to be made. I think that I can honestly say that our student body, as it now stands, is an extraordinary group of people. There is not one thing that makes my position in the school more worth while to me, personally, than the contact with the student body of our school. We have some brilliant musicians, we have some wonderful voices, we have some men with fine Jewish backgrounds, but, I think the most important thing of all is that the majority of our students are characters and personalities with whom one will have to reckon. They are genuine men in every sense of the word. They are dedicated to the profession, they are dedicated to the ideals and ideas of Judaism, they are dedicated to the place of Judaism in our present world, and it makes them, as I say, a rather formidable group of men with whom to deal.

It is rather interesting that our student body has a great deal to say about what goes on in the school. We have a very active student organization which not only controls and supervises and helps along in the individual life of the student but acts as a clearing body between the students and the Faculty. Choosing the courses we were going to give in the Cantors Institute was certainly one of the chief problems which faced us in the organization of the school. I feel that in this area, too, we embarked two years ago on the path which, so far, has proved to be right. With regard to the over-all philosophy, I believe that two points of view have to be stressed. First of all, we must stress quality, and secondly, we must champion a large, broad point of view. We have to realize that the tradition of Jewish music is a very broad tradition.

There are many mansions in the house of Jewish music. Because one type of Nusach may not be the type of Nusach with which each of you as individuals grew up, that does not mean that that type of Nusach is, therefore, necessarily any the less Jewish. My favorite example drawn from my class experience is this. There is one boy whom we have from Detroit. Every time I say something which either shocks him or which he hasn't heard of, I point out to him that Detroit, although a large and important city, is certainly not the focal center of Jewish music today nor has it ever been, in the past. It gets to be rather amusing because, after two years, I still find myself saying to this same gentleman, "Now I realize that in your Schule in Detroit they don't do it this way but it is done this way in some other places quite as important as Detroit." This idea of broadening the concept of Jewish music is, as far as I am concerned, one of the most important aspects of our work. We, in America today, are the sole possessors of the total tradition of Jewish Music which, somehow or other, we must preserve and pass on.

The second point is quality. I feel that my most important job is to hold up the standard of good music as much as is feasible, and we must realize that a great deal more is feasible than is normally believed possible. Last year, when I spoke to the Rabbinical Assembly, I tried to make this point, and I was criticized a great deal by many of the Rabbis. I still insist that if we are going to be in Jewish music, our job is to make this music as good as possible so that we do not have to be afraid of comparison, so that we do not have to apologize, and that the word Jewish in this field need not be an indication nor equated with something that is not quite up to the very highest level. If Jewish scholarship can be on a par with scholarship which is not Jewish, if the liturgical portions of the Synagogue service can be on an equal plane with the Catholic or the Protestant Church, if the ideas of Judaism are on an equal plane with the ideas of any other religion, if, in other words, being Jewish is assuming a position in life without apologies, certainly in the field of Jewish music, we must be able to take that similar position.

This business of quality in the school is a very difficult one. It is a battle which has to be fought constantly, because standards next to the highest are always the ones that are the more easy to adopt. It's always more easy to give way. It is much easier to succumb to pressure than to uphold the ideals in which you believe. I believe it is the chief function of our school to stress these ideals, because if they are not stressed in the schools, goodness knows, they won't be stressed on the outside. If a school cannot instill the highest type of idealism into its students, it might as well go out of business because once students are out of school, the realities of life take care of getting them rid of a great part of their ideals.

We are going to be graduating our first class at the end of the year. Our graduates are going to become members of the Cantors Assembly and will have a voice in your proceedings and will begin, to some extent, influencing your thinking and your actions. I feel that our first graduating class has some really good people in it and I feel that everybody will have reason to be proud and approve of the work that we have done. It is here that I want to ask for your support. You are, so to speak, the alumni of the school without ever having attended it. Yet, it could not have been founded without your efforts. You have made the existence of the school possible. It is very important that this interest be sustained. You know, once a school is founded, everything just doesn't go along smoothly. A school depends on students, on Faculty, and on the wherewithal. I am not going into that, that is not my field.

One important job which each of you has is to look around and try to find the most suitable candidates for entrance into our school. Just as the Rabbis in each congregation develop and discover their chassidim and send on promising young men to the Seminary, it is your duty to look around and to send us students. I think it is a significant fact that with the exception of two or three individual cases, the Cantors have not sent us many students. I should like you to think about this. You must provide your own heirs because the continuance of the tradition depends to a great extent on you. I would like you to do something positive about this. Send us your young men, send us your talented young men. We do not care if they are not Carusos. We want them to be musical, we want them to be Jewish, we want them to be men of character and we guarantee, with all modesty, to turn out a product of which you and the American Jewish community can and will be proud.

RABBI JOEL S. GEFFEN, Director of Field Activities and Community Education of the Seminary

Mr. Chairman, my dear Colleagues and Fellow Hazzanim, Ladies and Gentlemen:

I am hopeful that as a result of our discussion this morning we will have an opportunity of furthering the spirit of comradeship in fulfilling our sacred and important responsibility of building Jewish life as a whole and particularly the Conservative Movement and the Seminary, which encompasses, as Dr. Weisgall has stated, all of the academic schools, including the Cantors Institute. I have had the pleasure of meeting many of you when I visited your communities. It has always been a delight to me to become acquainted with the Hazzan and to further not only our friendship but also the spirit of working together for the development of the Seminary, United Synagogue, Rabbinical Assembly and Cantors Assembly. I am reminded of a story that was told by a speaker at a recent Seminary-Israel Institute Luncheon. He said that a very prominent alumnus of a college was invited to

deliver the principal address at a meeting of the students of his college. Since he had been very successful in his life's work, the President of the university asked him to give a message to the boys that would serve as a guide to their lives. He thought about this while travelling on the train but did not have a theme clearly in mind, until he entered the auditorium where the students were assembled. As he approached the stage and passed through the door which led to the platform, he noticed that the word "Push" was written on it. As he did so, he said to himself, "Now I have the idea." "Boys," he said, "if you want to be a success in life there is one thing that you need above everything else, that is to have 'push.' As he reached the climax, he wanted to emphasize the point with great vividness, so he then turned to the door through which he had entered and he said, "Boys, look at that door and you'll see the very word 'Push' written on it." However, instead of the word "Push," there appeared the word "Pull." Now I am also wondering whether I do not need some pull today rather than push in order to elicit (when I say I, I mean all of us) the kind of thinking that is basic to the success of our great venture. The Seminary is indeed grateful to the Cantors Assembly for its cooperation to us these past few years, since the idea of the establishment of a Cantors Institute was envisaged and since the day when there began the struggle for raising the funds to help establish and maintain it. It is important that you think of our undertaking of the Cantors Institute in terms of the totality of our goal. What is it after all that we are seeking to achieve together; Rabbis, Hazzanim, laymen? The underlying goals that we are seeking are the building of character, the development of love for Judaism, and individual happiness and security. These are the factors that will make for a healthy community. Our greatest need in American Jewish life today is the fashioning of the fine Jewish Balabos. If we are not going to have communities of real balabatim, then no matter what you will do as Hazzanim or what we will do as Rabbis, or what the scholars will achieve in their fields, we will fail to bring about a vibrating and positive Jewish community. We are in a period when this can be realized but we are just at the beginning of this era. In order to attain this basic ultimate goal, three things are necessary. First of all, we must reaffirm our faith in normal living as American Jews. We must believe that the building of a positive vibrating Jewish community that is interested in Torah can be achieved. This will lead to a sense of joy in identifying ourselves with Judaism, a reflection of the daily prayer-Ashreinu Mah-tov Chelkeinu - "How happy is our portion." Secondly, there must be a full commitment, both on our own parts and on the part of the balabatim, the men, the women and the children with whom we are working for priority of Torah in our lives. This should emerge as the basic motif of our lives. The transmission of our heritage in this spirit to our children will give us much needed "no shamos" souls. Thirdly,

we must not despair if in the beginning our members of dedicated persons are small. I was impressed with Dr. Weisgall's reference to the fact that we are not thinking of our student body at the Cantors Institute in terms of numbers, we are thinking of them in terms of quality because we know if the foundation is established properly, ultimately over a period of years we will build the type of Hazzan who will be a blessing to our American Jewish Community. He will attract and inspire the multitude. It reminds me of the story told to me by a Rabbi on my recent visit to Winnipeg. He said that when he was a young man in Eastern Europe, his Rabbi said to him, "If you have one or a thousand zeros, you still have nothing. However, if you place the number one in front of a zero, then you get ten, but you can also add more zeros and thus build it up to thousands and millions. But you must start with one." So we, too, will build more and more devoted Jewish men and women with this as a background. I think we now understand just what all of us are engaged in doing together. Charles Rosen-garten is here representing the laymen of the United Synagogue, Rabbi Harry Halpern, the Rabbinical Assembly, Rabbi Bernard Mandelbaum, and Dr. Weisgall, representing our academic institution - the Seminary, and you, the Hazzanim, representing your place in the total structure. We are a team working together for the building of this type of Jewish life. All of our problems appear insignificant and unimportant as long as we are all wedded together to realize our larger goal. Now, what is it therefore that we have to do in order to attain this goal? We must have, as Dr. Weisgall emphasized, the properly administered academic departments in all phases of our Movement, but we also have the material means to support this sacred work. In raising these funds, we must also educate our people as to the purpose for which this is being done. We require at least two million dollars to two and one-half million dollars annually in order to function properly. It is interesting to note that as we are raising these funds, we are also incorporating within the minds of our supporters the concept of the priority of Torah. This makes our work holy work, and for this reason the funds that are raised for each aspect of our various departments takes on great significance. From the very inception of our Cantors Institute you, Hazzanim, have assumed the specific responsibility of helping to raise the funds that are necessary to maintain this newest of our academic departments. As this phase of our work grows in the numbers of our student body and faculty, it requires more and more funds. You have made a valiant effort. I had occasion this past year to have meetings with Hazzanim Putterman, Sudak, and Nathanson. We discussed the ways and means and the techniques of working more closely together so that through our group cooperation we might elicit with your help that added response of material needs that must be made possible if our Cantors Institute is to exist and is to continue to flourish. There are various techniques that have been used in the past. Some of these have to be intensified. There may be methods

which you may be able to suggest to us. When the Women's League of the United Synagogue undertook only a few years ago, through the Torah fund, to raise the scholarship funds necessary to provide for our students in Rabbinical school, they started out with a small amount of \$10, 000 annually. Then they raised a \$25,000 scholarship in the memory of the late Dr. Cyrus Adler, and from that \$25,000 it has grown to this year to almost a quarter of a million dollars. Why? Because the women understood they had a specific responsibility. They did not solicit the men for gifts. They knew they had a specific area in which they were to work and dedicating themselves to that goal they succeeded. I realize that you cannot duplicate the work that is being done by our National Planning Committee which is in charge of our Annual Maintenance Campaign. However, it is possible for you Hazzanim to supplement what is being done in our congregational campaigns by planning supplementary efforts in your communities. This year, you have definitely increased the income over the past year but as Dave said to me in the course of conversation one day, 'I believe that it is possible for us through our Cantors Assembly, to raise \$100, 000 if we organize this properly, set it up in a way in which it will function most effectively.' You all know the techniques that have been used. In some cases you've had community or regional concerts; in some cases there have been individual solicitations; in some cases there have been treasury contributions, but on the whole it would be a wonderful thing if you could suggest to us in the course of our discussion today how we really could raise a maximum sum each year in an organized fashion for our Cantors Institute. For if the Seminary, United Synagogue, Rabbinical Assembly and Cantors Assembly are to grow in influence, we must receive the necessary support for the development of each of these agencies to the fullest degree. In closing, may I remind you of the makeup of the Tephilin. The box on the hand is one whole unit, containing one scroll - the box on the arm is divided into four units, containing four scrolls; When we think, there may be differences of opinion amongst us, but when we act, we must be as one.

**DR. BERNARD MANDELBAUM, Dean
of Students, Jewish Theological Seminary
of America**

Friends, until about a minute ago, I was under the impression that the phrase "achron achron chaviv" was first expressed in a situation in which Jacob and Esau found themselves. Now I am convinced that the phrase was first formulated at a symposium. It means that the last person who speaks is - chaviv - most cherished by the audience, and for a good reason. Everybody has treated every aspect of the symposium. The last participant has nothing left to say. He can sit down and the discussion begins. The discussion will be the most important part of this session for all of us. For our deliberations will be completely useless unless we share one

another's inner thoughts about the development of the Cantors Institute and the Cantors Assembly. I would expect that everyone sitting in this room is asking himself the following questions: How is the development of the Cantors Institute affecting me as an individual? What impact will it have on the very important profession of the cantorate? Of what fundamental importance is it for the Jewish community?

In addressing myself to these questions, I begin with the early history of the Seminary in order to trace the fundamental approach of the Seminary in all its activities. The Seminary was organized as a Rabbinical School in 1887, and struggled for a period of years until 1901, when the doors were practically closed. In 1902, the reorganization of the Seminary took place. The important development in 1902 is paralleled, as you will see later, by a development in the Cantors Institute in our day. I refer to the decision of the lay leaders of the Seminary at that time to establish an academic institution that is based on the most authentic learning and scholarship. In order to establish and maintain these high standards for the Rabbinical School, Professor Solomon Schechter was brought to this country from England to build a faculty and create a school which to this day maintains the high standards of learning that he set up. We may call it scholarship, authentic learning, or what Dr. Weisgall referred to as "quality." The important thing that happened in 1902 with Schechter's arrival was the establishment of genuine standards for preparation for the rabbinate and advanced Jewish research. It is related that before Schechter unpacked his trunks he was busy writing to the men who brought him here and said in effect, "There is no point of my having come if you are not going to make it possible for me to build the kind of faculty which will guarantee that we don't go through another trial period of thirteen, fourteen years and the whole thing disbands again."

In the best of Jewish tradition, Solomon Schechter demonstrated that genuine learning must be at the very foundation of any institution which is concerned about serving the basic needs of the Jewish community. He started building the Rabbinical School by bringing Professors Louis Ginzberg and Alexander Marx, of sainted memory, to the Faculty. He continued to build the Faculty with these same standards. This represented his first major contribution.

A second contribution was Schechter's unique approach to the vocation of the rabbinate. Without sacrificing the high standards of piety and learning, he wanted the rabbi to be a person who had the secular training and broad interests in human life so that the graduate of the Rabbinical School could be the spiritual leader of all aspects of the life of his community. In this way he added a new dimension to the area of responsibility of the rabbi.

Friends, consider how the two principles which guided Schechter in creating the Rabbinical School apply to the history of the Cantors Institute. To begin with, the Faculty of the Cantors Institute is being built on the principle of authentic learning. Under its distinguished chairman, Dr. Hugo Weisgall, the Faculty is selected from amongst the outstanding scholars in the various areas of study which are taught at the school. Secondly, new dimensions are being added to the Cantor's opportunities for service in the American Jewish life. It is the objective of this school to graduate men who will use the instruments of liturgy and music to help create an atmosphere of love for Torah. Indeed, I was very much impressed by the use of the term "chazan" which has prevailed throughout this Convention. It indicates that the members of the Cantors Assembly recognize their own responsibilities in creating the image of the cantor as that of an effective leader in the Jewish community who serves with a thorough knowledge of the traditions and literature of Judaism.

With the Cantors Institute proceeding along the lines⁸ just described and the Cantors Assembly maintaining the high standards which it insists upon, there is developing a relationship between the Institute and the Assembly which parallels the relationship between the Rabbinical School and the Rabbinical Assembly.

As you know, there are members of the Rabbinical Assembly who are not graduates of the Seminary. Rabbis who are ordained by recognized Rabbinical Schools and whose interpretation of Judaism is such that they belong in the Conservative Movement can apply and become members of the Rabbinical Assembly. In no way - election to office, placement of members, post-graduate study - is a distinction made in the Movement between a graduate of the Seminary and a member of the Rabbinical Assembly who was ordained at another institution. The same policy will apply to all members of the Cantors Assembly. All facilities will be available equally to members of the Cantors Assembly whether or not they are graduates of the Cantors Institute.

As you know, the Cantors Institute looks forward to the establishment of in-service courses summer institutes, and other programs which parallel the post-graduate department of the Rabbinical School. All qualified members of the Cantors Assembly will have equal opportunity to participate in these programs of the Cantors Institute, just as they have opportunities for growth, development and discharging of all responsibilities within the organization of the Cantors Assembly. Thus, you see, the work of the Institute will not only help you by its service to the profession of the cantorate as a whole, but it will ultimately give you, as an individual, the opportunity to continue your studies on some basis.

In conclusion, may I point out that the central role of the Cantors Institute in the total complex of schools at the Seminary is reflected in a recent appointment that was made to its Faculty. Rabbi Marvin S. Wiener, who is Registrar of the Rabbinical School, a young person with unusual ability, was appointed Director of the Cantors Institute. His intimate knowledge of the Seminary as a whole as well as his activity in the Rabbinical School will enable him to create an even closer integration between the Cantors Institute and the total program of the Seminary as it serves the Conservative Movement.

To sum up, gentlemen, the deep concern, deliberate action and major appointments which have been made up to now in the development of the Cantors Institute indicate that our efforts in this area are destined to make a major contribution to the American Jewish community. We are succeeding in this because of the devotion and interest of all members of the Cantors Assembly.

DISCUSSIONS followed as recorded by Hazzan Morris Okun.

There was quite an animated discussion on the part of many of our members after listening to talks by Dr. Hugo Weisgal, Rabbi Joel Geffen and Dr. Bernard Mandelbaum. Many questions were asked of these speakers. The consensus seemed to be that the devotion and sincerity of the members of our Assembly to The Cantors Institute and The Seminary ought to be matched by The Seminary treating The Cantors Institute as a bona fide adjunct of the over-all Seminary setup. That The Cantors Institute and particularly The Cantors Assembly should not be treated, neglected and/or considered a stepchild in The Seminary family.

Having learned that The Rabbinical Assembly was in the process of preparing a new K'subah, the speakers were urged to use their good offices with the officials of The Rabbinical Assembly to provide space for the signature of the Hazzan on each K'subah. It was also recommended that all Certificates issued by congregations, in which the Hazzan is involved, should likewise provide space for his signature.

RABBI GEFFEN'S REPLY:

I noticed that there were quite a few questions directed at me and I hope that I may be able to answer them. The first question that concerned many of you was whether we are taking cognizance of the Cantors Institute and The Cantors Assembly in our literature, as well as in the presentations which are made by our speakers, both Rabbinic and lay. At one of the meetings in which Hazzanim Putterman, Sudock, Nathanson and I participated, we recommended the publication of a pamphlet this coming year which will tell the story of the Cantors Institute. The printing of this pamphlet has been approved. Since we initiated this toward the end of the year, we felt that

it would be better if we did it in the fall of 1954 when we were preparing all our Seminary literature. This pamphlet will be prepared in cooperation with your committee. As far as the over-all pamphlet is concerned, we have only one stock pamphlet. It is called "This is the Symbol," which many of you have seen and which is distributed. We have no other over-all pamphlet. This is the only one that we distribute that tells the story of all of our various departments. I will confess that in this there is no reference to the Cantors Institute because it was set up before the school was officially opened. The Cantors Institute will definitely be included in the next revision of "This is the Symbol." There will be reference both to the Cantors Institute and to the Cantors Assembly as well. It is a very concise pamphlet and in it we describe in a very brief fashion all of our activities. As far as our speakers are concerned, in all the literature that we are preparing for a speakers' kit there will be the same type of a card mentioning the details in reference to the Cantors Institute and Cantors Assembly as there will be for every other department. Hazzan Putterman knows that toward the end of this year we worked out a relationship whereby there would be a liaison committee of The Cantors Assembly and our national campaign staff. I have asked one of the members of our national staff to be the official liaison at all times, besides myself, with this liaison committee, to help in any type of work that would have to be done in order to facilitate our working together on this fund-raising basis. I am sure that any suggestions that you will have along that line will be welcomed. As far as over-all campaign structure is concerned, our fund raising is a joint effort of the Seminary, United Synagogue and Rabbinical Assembly. It is not merely a Seminary Campaign; it is a joint campaign of these three national bodies which make up our total movement. Included in the Seminary's aspect of it are those funds that are needed for all the academic departments. Included in the United Synagogue are the funds that are required not only for the United Synagogue but for the National Federation of Men's Clubs and for a number of other departments that are part of the United Synagogue including the Cantors Assembly and Department of Music. We can't list each one separately. The United Synagogue has to be the over-all body for all of these various groups and the Rabbinical Assembly, of course, for that particular agency. Now each of these are independent constituent bodies. Therefore, in our over-all campaign, the Cantors Assembly, the Department of Music of the Cantors, and the Cantors Institute are partners sharing in this total effort. Since the last five years have ended annually with a deficit of a minimum of a quarter of a million dollars, we have had to think up ways and means of making up this deficit. There is only one way to do it. You can't do it out of the same money that you raise, so you have to find additional ways of raising the funds. Therefore, when this Cantors Institute was visualized five years ago, we realized that we could not establish any new department of the Seminary unless there was a group

which would assume the responsibility for financing it. So, when The Cantors Assembly assumed that responsibility it was possible for the Seminary to include this new expenditure in the budget. You must realize, therefore, that until the time comes that we are living in an Utopian era when we don't have to worry about deficits, each group which presses for new projects, such as Camp Ramah, has the responsibility of helping us to raise the additional funds which are required for these respective undertakings. When the Leaders Training Fellowship of the Teachers' Institute was established and it was impossible for us to finance it, we asked the National Federation of Men's Clubs if they would undertake the responsibility of raising this part of our budget from treasury gifts, not from the over-all campaign. You are now doing the same with reference to the Cantors Institute. It is not a separate campaign but a supplementary one. It is part of our total effort. What you are raising is helping toward liquidating that one quarter million deficit which unfortunately, as our fiscal year ends this June 30th, we are going to face once again. We have a tremendous job to do to educate our constituents, since only 25% of the members of our affiliated congregations are contributing to our support, and even of those who contribute, many are not giving generously enough. We have a tremendous job to do in this educational process. You should, therefore, consider yourselves partners in our over-all campaign and you should consider yourselves especially concerned about the extra contributions which you can help make possible in behalf of the Cantors Institute. The National Planning Committee of the Seminary, United Synagogue, and Rabbinical Assembly has on it representatives from all of our constituent bodies, congregations, Men's Clubs, and Women's Leagues, and I am sure that Mr. Ross, Chairman of this National Planning Committee, would be happy to entertain a suggestion that there be one or two members on this national over-all committee from the Cantors Assembly. If you approve of this, I shall certainly bring it to the attention of the National Cabinet, and Mr. Rosengarten, who is a member of our National Cabinet, has indicated that he would be delighted to second this suggestion. All of you realize 'that it would be dangerous to conduct your effort for the Institute when we hold the regular campaign in any community. Furthermore, we would not have the benefit of a supplementary effort. A few years ago Hazzan Bloch brought to the Seminary a relative of his, Mr. Sam Jacobs of San Antonio, Texas. During this visit we talked about 'the possibility of Mr. Jacobs establishing a scholarship in the Cantors Institute that was to be established by the Seminary. I visited with him in San Antonio; others of our people met with him. Mr. Jacobs finally established that scholarship. Each one of you should also, in addition to the funds which you are raising for the Institute, call to our attention people in your communities who are blessed with material means and who might be interested in establishing scholarships. It is wonderful that

the Hazzanim on the West Coast are helping in the development of the Fine Arts and Music school in connection with our University of Judaism. I have been on the West Coast and I know how we are building our congregations as well as the United Synagogue in this important section of the country. I also know that the status of our Rabbis, Hazzanim and synagogues have been greatly enhanced by the existence and influence of our University of Judaism. It would be impossible to further the Fine Arts and Music Department in which you are so vitally interested without it. Only through our over-all partnership will each segment of our Movement be able to develop its particular aspect. Be assured that all the members of the Seminary administration, are eager to cooperate with the Cantors Assembly. You are a young organization, even as our movement as a whole is young comparatively speaking. We are just growing up and as we grow together we shall realize that we are both working L'sheim Shomayim. We are both dedicated to some sacred cause and please remember that whatever suggestions you have to offer to us, we will welcome most gratefully.

DOCTOR MANDELBAUM'S REPLY:

It seems to me that many of the questions which have been asked can be summarized as follows: Is there a fundamental commitment on the part of the Seminary to the existence and continued development of the Cantors Institute, or is the Cantors Institute a stepchild? I do not know what I can possibly add to my earlier remarks to underscore the complete dedication of the Seminary in this important area of Jewish life. When we urge you to help in the financial support of the Institute it is not presented as a threat or as a club in the spirit of "either you raise an additional \$2,000, or the school closes." We say to you as we say to our rabbis, graduates of our Teachers Institute, our laymen that we must count on your support if the Seminary as a whole and each department is to continue to meet the challenge of growth with which it is presented.

All of us recognize the obvious historical fact that the Cantors Institute is the newest of our schools. While we are certain that it will not take fifty years for its program to reach the completeness of that of the Rabbinical School and the Teachers Institute, we must recognize that only time will make possible the development of the many activities that you seek now. I repeat, the fact that they are not in existence at the present time is not due to any disinterest or lack of concern for the Cantors Institute.

But there is another and more fundamental question that has been implicit in many of your remarks, namely, your concern about the status of the cantor in the community. Here again it must be emphasized that the Seminary is an

academic institution which trains cantors just as it trains rabbis and teachers. We do everything possible to create an image of a person who is deeply rooted in authentic learning in his field of activity. To that extent, the Cantors Institute makee a major contribution to the status of the cantor. However, let us not forget that there are several partners in creating the proper image and status of the cantor. There is the Cantors Assembly and the individual cantor. What you do as a group and the standards that you set for yourselves as individuals will determine the role that you will play in the total life of the Jewish community.

Above all, it seems to me, you must avoid turning to the Cantors Institute to work out those problems which you have to face yourselves in relation to other groups within the Movement. Thus, your reference to the problem of the principles which govern the relationship between rabbis and cantors is a matter which the Cantors Assembly as a mature body has to work out with the Rabbinical Assembly. The only responsibility of the Seminary in this matter is the extent to which it graduates respected and responsible rabbis and respected and responsible cantors who can sit down as intelligent and dedicated people and work out their relations in such a way that it will accrue to the benefit of the Jewish community as a whole.

The intent of these remarks in answer to your question is to make it clear that the issues which are on your mind also concern the Seminary. You as the Cantors Assembly, as well as the individual cantors in their communities have a tremendous responsibility in solving all these problems. Together, we will make great strides forward.

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LUNCHEON BANQUET - CONCLUDING SESSION

Hazzan Nathan Mendelson, Presiding
Shaar Hashomayim Congregation
Montreal, Canada

SYMPOSIUM - THE STATUS OF THE CANTOR

Mr. Convention Chairman, distinguished guests, my dear colleagues, ladies and gentlemen:

As this is the concluding session of our Convention, it is my pleasure to call upon the Chairman of the Resolutions Committee, who will present the report of his Committee, our distinguished colleague from Los Angeles, Hazzan Julius Blackman.

RESOLUTIONS COMMITTEE - HAZZAN BLACKMAN

The resolutions committee met after being given the assignment by the National Council on Monday.

Participating in our meeting were Hazzanim Wohlberg, Sudock, Puttermann and J. Blackman.

We were forced to hold our meeting between sessions when we could all snatch some time from our dinner hour. The results of our discussions then, could not, understandably, be presented in the usual resolution form. We are presenting the thinking of the committee and our recommendations. It is our hope that you will agree with our conclusions and vote favorably on them. We want you to give them your close scrutiny. They represent, after all, the essential "Tachlis" of our four days of meeting. (I do not, naturally, refer to the prepared papers and reports in this context.) I should explain my own position as reporter for this committee. All the other colleagues refused to do it. So in all humility--and because I was too tired to resist any further, I was selected.

I must report that there were all too few resolutions submitted by our colleagues. I will touch only on the gist of these proposals, and our discussion of them.

We had to discard several of these because they had been considered and passed at previous conventions; and our committee felt that there was no need of re-emphasizing our position at this time. In this category was a resolution calling on the Assembly to establish a library of synagogue music available to all our members on request. Such a library does exist. We of the resolutions committee feel, however, that it is pertinent to call attention to this library; to urge our members to help add to it for the mutual benefit of all of us; and we have been assured by our executive vice-president that a letter will go out to our colleagues reminding them of this library. I know this meets with the approval of the maker of the resolution because I informed him of our decision.

We also considered a resolution calling upon us to prepare workshop discussions on aspects of Hazzanut on such matters as choral repertoire and conducting, etc. We felt that here, too, this was a re-emphasis of a previously adopted series of suggestions. We therefore referred this suggestion to the executive council and the regions, as valuable suggestions for their implementation; and further refer this to the next convention committee to consider in planning the next convention.

One other suggestion referred to us dealt with Hazzanim offering their services to their members on occasions involving religious personnel. This too was passed at a previous convention; and we felt it unnecessary to reaffirm this position. Unless there is objection to our position on these, I will proceed.

We had a series of proposals submitted to us dealing with various suggestions aimed at raising the status of the Hazzan, and acquainting the community with our concept. We are embodying these in a series of suggestions which we unanimously recommend for your approval. Because of time limitation we could not present these in every detail. We ask your consideration and adoption.

of these--with the task of putting them into detailed action left to the incoming executive and national councils to carry through.

These are the suggestions:

- 1) That publishing houses be contacted to print all certificates for B'nai Mitzvoh, Confirmations, etc., and Ketubas, with both the Rabbi and Cantor's names listed in the form.
- 2) That an essay contest on "What Synagogue Music Means to Me" be sponsored by the Assembly open to, and for the benefit of, the youngsters of our synagogues nationally.
- 3) That resolutions to be considered by a National Convention be submitted, by the National Executive to all our members at least one month prior to the Convention.
- 4) That the National Executive be directed to arrange at least the Convention after the next one in the Middle West.

These are the proposals on which we were in unanimous agreement.

Because of time limitations we could not discuss those matters on which there was basic disagreement. It is our suggestion that one full session of the next convention be given over to discussion of and action on, any and all resolutions.

Mr. Chairman, I submit this report for adoption by this Convention.

Thank you, Hazzan Blackman.

HAZZAN MENDELSON - CONTINUES -

Mr. Chairman, Honored Guests and Haverim-Hazzanim:

When the history of the Hazzanate on the American continent is written, three basic periods may be said to emerge: (a) the chaotic period; (b) the formative period; and (c) the period of active, planned development.

In the chaotic period, any means might be employed to attract attention and notoriety; hence, a vulgarization of the art of Hazzanut occurred, indulged in even by men of high calibre. The guiding policy seemed to be to reduce the esthetic level of the Synagogue chant to the least common denominator of a confused and ill-informed public.

In the formative period, there was evidenced a groping, as well as an intelligent analysis and search for terms of reference. Cantorial organizations were formed and publication began to make the works of the masters of Synagogue melodies more readily available.

We are now in the midst of the third phase, the phase of planned activity. The foremost development of men in our field who will serve G-d and Israel with devotion and highmindedness, with an

eye to future generations as well as present needs, will be recognized as the Cantors Assembly of America.

Movements start with men. The foundation for the present activity in Hazzanut within a framework of traditional Judaism may be said to lie psychologically in the interesting fact that the founder of the Jewish Theological Seminary was himself a Hazzan. The late Sabbath Morais preferred to be known not as "Rav," but rather as "Hazzan." In that sense many of the men in our association inherit directly; for there are a goodly number of our members whose roots lie in the traditional training-grounds of the Rav; namely, in youthful studies at a Ye shiva or Seminary, but whose inner nature and G-d-given capacity urged them to find a more complete personal fulfillment in the Hazzante.

Like the founder of the Seminary, so too have his successors, the Seminary leaders down to the present day, including the distinguished Chancellor, Dr. Louis Finkelstein, Dr. Greenberg, Dr. Gordon, Dr. Routtenberg, Dr. Davis, always inclined a sympathetic ear to Hazzanut and Hazzanim. It is only in such an atmosphere of fundamental sympathy with the problems and understanding of the needs of the Hazzanate that the present progress could have occurred. Yet, it was necessary to stimulate direct and purposeful action towards a definite goal. Such stimulation was provided by that leader of the American Hazzanate, Hazzan-Haver David J. Puttermann. It is mainly his driving personality that has led to the organized movement within a movement, a sort of "Goi B'kerev Goi," leading first to the establishment of the department of music of the United Synagogue; then to the formation of the Cantors Assembly of America; and eventually to the founding of the Seminary College of Jewish Music, headed by the Cantors Institute.

My friends, aspirations are measured in achievements; ideals in concrete results. The ideal Hazzan is a minister to his congregation, to his section of the community of Israel. His function extends beyond the delivery of a text with dignity, sincerity and an acceptable intonation.

This afternoon, we are indeed fortunate in having as our guests three distinguished representatives of our people: the President of the Rabbinical Assembly of America, the President of the United Synagogue of America and the President of the Cantors Assembly of America, who will participate in a symposium on the status of the Hazzan.

It is an honour and a privilege to present as the first speaker in the symposium, our dear colleague and my successor in office, Hazzan Charles Sudock of New Haven, Connecticut, President of the Cantors Assembly.

THE STATUS OF THE CANTOR - HAZZAN SUDOCK

In Judaism, from time immemorial, the idea became prevalent that God is near to everybody, and that everybody is worthy of approaching Him. "Our Father in Heaven" became a common

expression in Palestine about the beginning of the Common Era. The relation between God and Israel, as between father and children, entitled everybody to pray to God, without priestly mediation.

With the development of the institution of worship, as a regular daily ritual, there arose in the last centuries before the Common Era, the need of having a person, to recite the prayers and laudatione used at that time. He was called the Sholiach Tzebur, the messenger of the c ommunit y . It was an office of honor. It wae a distinction to be chosen by the elders of the Synagogue for this function.

The list of prominent Shelichey Tzebur did not cease with the Bible. Names of famous MISPAL'IM throughout the ages have been preserved in honor and esteem. They were men who distinguished themselves as scholars, and as ethical pe rs onalitie a. They enriched the Jewish ritual with wonderful prayers, which they improvised in momenta of inspiration. This custom of improvising prayers continued throughout the Talmudic period, until about 500 C.E.

We find in various historic accounts that the requirements for a Sholiach Tzebur were in part: To be a person of attractive appearance; humble, pleasant, liked by people. He wae to have a sweet voice, and musical ability. He wae to be well versed in the Scriptures, capable of preaching, conversant with Halaka (Law), and Jewish Folk-lore (Agada), and he was to be able to recite the prayers and benedictions from memory.

The simple style of ancient prayers continued, until the 6th century, when attempts were made to introduce more intricate poetic forms. The new artistic demands created - the profeesional Hazzan.

Through the centuries hazzanim reached an honored position and climbed high in popular esteem by merit of their personality and knowledge. At times a special benediction was inserted for the hazzan as one of the distinguished men in the community. These utterances, and many others, prove that the advance of the hazzan was due to the virtues of some of the leading men among the hazzanim, and to the position of importance he occupied in the community.

The Hazzan of the Middle Ages was poet, singer, and composer, and in the course of the centuries he was also given the task of entertaining the community on the Sabbath, when no work was being done.

Through the centuries the hazzan gained the status of an accomplished master of his craft, whose name was handed down to posterity, and whose achievements were marveled at both - by his own community and by people in remote Places.

The emotional character of his singing became the greatest inspiration for the people. 17th century sources tell of hazzanim, whose singing had a profound influence on the minds and hearts of the wor-shipper a.

The history of Hazzanut records names of great cantors, whose influence is felt up to the present day. They were men who established an exalted place for themselves, and for the hazzanim that followed them. THEY CREATED FOR THE CANTOR - STATUS of a high order.

In our own day, beginning with the years of mass immigration, from about 1890 and up to recent date, there was created somewhat of a change in the status of the cantor in this country. Time does not permit me the development of this phenomenon. Suffice it to say that it did occur. Our profession suffered a decline in prestige.

Of late, we are, however, happy to note an improvement, especially since the creation of the Cantors Assembly.

At this point, it is well for us to recognize the fact that we do have in the Cantorate today hundreds and hundreds of illustrious colleagues, who are fine musical personalities, who are Talmudists of note, men of noble character, who, by virtue of their knowledge, ability, and high principles, bring honor to themselves, to the congregations, and to their communities.

These men have created status for themselves, and are influential in establishing status of a high order for the entire Cantorate in this country. These are men of whom we are proud. It is thanks to them that the Cantorate has been able to fight off the evil conditions that came about in this country in the past few decades.

However, most of these men received their training in the old country. They came here as cantors of high repute. We have among us many *worthy colleague a, born in this country. They received their training under famous cantors of the past generation, and are now occupying places of responsibility and dignity in their own right.

All this is true. But it does not alter the fact that there was a time, not too long ago, when congregations engaged men to fulfill the duties of cantors only because these men were the possessors of good voices.

There may still be such instances, but the practice is gradually being abolished. Through the years, these fly by night, as called cantors, had done untold harm to our profession. They caused our STATUS to deteriorate. Of course, we know why this happened. There is a scientific explanation for it. But the practice was prevalent. - Not so today, and certainly, not in the future.

And so, we come to the consideration of what the STATUS of the cantor should and will be in the years to come.

We are living in a period of transition. Events are moving at a terrific pace. This is the era of the ATOM. Congregations, too, are influenced by surrounding conditions. Nothing is static. We are a restless generation. There is constant

movement, movement, and change. Change everywhere about us, including - in the Synagogue .

A generation ago, the membership of a Congregation consisted of a different type of people from the membership of today. I am not saying it was better, or that it was worse. It was DIFFERENT. The cantor of the past generation used compositions and recitations that were vital and fit for that day. Today, with changed conditions, there is a need for change also in the musical settings in the Synagogue Service. This fact, too, affects the STATUS of the cantor. THE CANTOR WHO FAILS TO TARE COGNIZANCE OF A CHANGED TYPE OF MEMBERSHIP, IS NOT DOING WELL BY HIS CONGREGATION.

The person who comes to a Synagogue Service today, knows infinitely more about music in general, than his father did, for he has the opportunity of hearing the greatest singers, the leading symphonies, on radio, TV, the Concert stage, and the Opera. Consequently, his musical perceptions are sharper.

The cantor, in order to maintain STATUS in his own congregation, in addition to possessing a well-trained voice, must master the art of singing, and, by constant study and perseverance, must become an artist in his own right.

The one organization that is helping us keep abreast of changing times is - THE CANTORS ASSEMBLY. Through the C A we shall re-establish for ourselves the STATUS of honor and dignity to which we, as Hazzanim, are entitled. The C A organized but a few short years ago, is doing a tremendous job in the interest of the Cantorate. It has helped bring recognition to the Cantorate of America, and will continue to do so, in ever greater measure.

But the GREATEST achievement that the C A has to its credit thus far is the influence it had in the creation of the Cantors Institute.

We are talking about STATUS for the Cantor. Time will prove that this one achievement, the establishment of the Cantors Institute, will become the means through which the cantors of America will eventually re-establish themselves in the position of honor to which they are entitled.

THIS is the reason why it is so important that we, the members of C A bend every effort, individually and collectively, to assure the continuance and the growth of the school. However, the benefits that we will derive from the school will be in the future. Perhaps not too distant future, but still - in the future. WHAT OF THE PRESENT?

As of today, there are many aspects of the Cantors Status, that require consideration - by ourselves, by the dignitaries of Congregations, AND by the laity,

FIRST - let us look into our own hearts, and give ourselves a CHESHBON HANEFESH. And if we find something not exactly right, let us endeavor to correct it. After we do that, we can direct our requests to our Congregations, and ask THEM to do the same.

We as Cantors must set for ourselves a high level of ethics, governing our actions as between ourselves and our colleagues - between ourselves and our Congregations, and between ourselves and our communities.

We cannot approach a Congregation or a community, and ask them to think highly of us. We cannot pass a rule that they do so. We are judged solely on our merit. Our status is determined, and will continue to be determined - by our way of life; - by what we do, and by what we leave undone, that requires doing.

All of our fighting for recognition will avail us little. We may be victorious in isolated instances, and delude ourselves into a favorable state of mind, for a time! However, it is easier to ATTAIN status than it is to MAINTAIN it.

The point is *אֲבָשָׁא לְכַדֵּךְ > יְהִי אֶלְמָנָה נָחָת*
It is not what we say that counts, but OUR ACHIEVEMENTS that do.

In the Cantorate, too, there is no shortcut to victory. There is no substitute for work; there is no substitute for knowledge. Let us remember the words of our Sages: *Do, ~ פֹהֵן וְלֹא תִּשְׁאַל* He who does not increase his knowledge - decreases it.

Also, each in his own Congregation must strive to make himself useful, better yet, indispensable, and thereby gain recognition. And with recognition will come STATUS.

I often picture to myself the Cantor of the future. I think of him as a man of learning, a *לְבָנָה*. He possesses a well-trained voice, and is a graduate of the Cantors Institute of the J T S of America. He is a man who knows the importance of the dictum *לִימּוֹד וְלֹא תִּשְׁאַל* *לְאָבָד* He is a man who, because of his exemplary way of life, his noble ideals, fine musicianship, cultured background, spotless reputation, will be highly honored by his Congregation, and by his community. He will certainly maintain on a high level - the STATUS of the Cantor in America.

AD RAN! Up to this point I've touched on the Cantors' glorious past. I've mentioned the hopes that we have for the future, and I have addressed myself in words of exhortation to you, my dear colleagues, for a Cheshbon Hanefesh.

So that it is with a clear conscience that I come now before the American Congregation to ask for the Cantorate those rights and privileges to which we are, by virtue of our sacred calling, fully entitled. **FIRST** - there is this point that we should make crystal clear: A HAZZAN IS A

MAN OF THE CLERGY. The time has come for all Congregational functionaries, and the laity, once and for all time to realize that the very term SHOLIACH TZEEBUR denotes that the hazzan is a MINISTER OF RELIGION, a member of the Clergy. It is a fact; it is truth; it is EMES! Which WAS - which IS - and which shall remain for all time.

Now, it is necessary that those in authority in the Congregations be cognizant of the fact that the cantor is eager to do his part to help make the Congregation a vital force for Jewish living in the American Community.

The cantor must therefore be given ample opportunity for doing the type of work which by virtue of his special talents and training he is best fitted to do. Congregations will then reap the benefit of the Cantor's useful capabilities.

The Cantors Assembly therefore claims the right to request of our Congregations the following:

- a) That the Cantor be considered the final authority in choosing and deciding the selections and the music for all services.
- b) The Cantor shall be the guide and consultant of the Congregation and of all of its affiliated groups, in all matters affecting the musical activities and programs: For the School; Youth Groups; Sisterhood; Men's Club; Synagogue Choirs, Jr. Congregation, Jr. Choir, etc., etc.
- c) No Cantor, singer, or musical entertainer shall be invited to Congregational functions without the knowledge, consent, and invitation of the Cantor.
- d) The Cantor shall participate in all religious rites and services in the Synagogue. He should be a co-worker with the Rabbi, and should consider pastoral duties of the Congregation as part of his responsibility.
- e) The Cantor should be a member of every Congregational Committee on which he is qualified to serve, and which pertains to the functions which he may perform, particularly - on the Religious, Ritual, or Service Committee s.
- f) All public and official announcements of the Congregation should have the names of both the Rabbi and the Cantor, such as announcements of services, Congregational Bulletin, Congregational Bulletin Board, Congregational stationery, newspaper releases and advertisements, Pulpit announcements, etc.
- g) All religious functions of a public nature, whether held in the Synagogue, or in a public hall in which the members of the Congregation are involved, and the name of the Congregation is mentioned, shall require the functioning of the Rabbi AND the Cantor. All functions held in the Synagogue, whether by members or non-members, shall also require the services of both, the Rabbi and the Cantor.

h) Synagogue services are conducted by the Cantor, and all announcements of such services should state that fact.

i) When anyone addresses officials on the pulpit, the Cantor should be included.

j) The Rabbi and Cantor should meet regularly to plan all religious services, for the purpose of reaching an agreement on the length of the service, and the part each is to play in that service.

k) **TENURE:** A Cantor who served his Congregation 3 to 5 years, should be granted guaranteed TENURE in this office. Such an arrangement will redound to the benefit of the Congregation in that the Cantor will devote himself unreservedly to his numerous duties, with a zest and fervor which only a sense of security will engender.

1) **RETIREMENT:** Congregations should realize that there will come a day when the Cantor, having given a normal lifetime of service to the Congregation, will have to be retired on a pension. Consequently, provision should be made by the Congregation for the Cantor's retirement, as early as the day when he is engaged.

And now, as I come to the end of my discourse, I want to say to our worthy guests, the heads of our two sister organizations: Rabbi Halper, President of the Rabbinical Assembly, and Mr. Charles Rosengarten, President of the United Synagogue of America. I beg you to believe me that the message that I have given here - came straight from my heart, and it is my fervent hope that my words have found a responding and sympathetic chord in your hearts.

I am appealing to you, and through you, to the bodies whom you represent, and am asking in the name of my colleagues, for your good will and for your cooperation in our quest of attaining the realization of our hopes and aspirations.

Just as a Synagogue cannot possibly function adequately without a Rabbi and Cantor, similarly the Rabbi and the Cantor cannot possibly attain the goals to which they are dedicated, without mutual cooperation between themselves, together with our Synagogues.

Congregations which can best serve the needs of their members and communities must have a three-fold team working harmoniously, consisting of the Rabbi, the Cantor, and the lay leaders of the Congregation.

HAZZAN MENDELSON -

It is indeed a pleasure and a privilege to present as the second speaker, Mr. Charles Rosengarten of Waterbury, Connecticut, the President of the United Synagogue of America.

MR. ROSENGARTEN -

When the Cantors Assembly was organized, among its purposes as set forth at that time, was, the declaration that "the aims are as individuals to serve God, to sing his glory, and to worship Him in humility, in dignity, and in a spirit of sanctity. II

Then again, when the Chazan approached the Aron Ha Kodesh to chant the "Hineni" with deep emotion, he utters the words, "Behold in deep humility I stand and plead before Thee-God on high."

The two foregoing quotations will suffice to point up the obligations, the responsibilities that the Chazan commits himself to fulfill, to live by, to exemplify.

In a few words, the Assembly strives to raise the Cantor's standards; it aims to encourage sincerity, earnestness, piety, competence, dedication, etc.

Such aspirations are most worthy, indeed. More important, such standards are devoutly needed and desired on the part of all who are our leaders, be they the Rabbi; the Chazan, who is the Sheliach Tsibbur, the emissary or representative of the congregation before God, through the medium of prayer; or for that matter the Gabah of the congregation.

However, it ought to be clearly borne in mind that if standards are to be raised it must be done so primarily by dedication and example, and not merely by resolving to do so, or to put it simply, by the adoption of resolutions.

More specifically, what have we a right to look for and to expect from the Cantor?

I read somewhere that the traditional duty of the Chazan has ever been to render the religious service more beautiful and inspiring. Besides his musical talents the Cantor, to be true to his calling, must be a man of Jewish learning, piety and fine character.

The Chazan was and continues to be an important functionary of the Synagogue.

Through the soulful rendition of the prayers, he helps lift the religious service from the mere routine to spiritual exaltation.

If the religious service is to give the congregation the feeling, the experience of spiritual exaltation, more than mere dedication or good intentions are needed. That more is good Jewish music.

About 10 years ago Judith Eisenstein in writing on this subject had the following to say: "that the bogging down of Jewish music is such a woeful mire of mediocrity that it may never be rescued. Far from being an art which can free the soul of the Jew, assuage his pain and bind him in joyous identity to his folk and past, it fails even as a cheap device for enticing people into Jewish gatherings."

As recently as 1950 Cantor Max Wohlberg in discussing the subject of Jewish music made the following statement: "the state of music in the American Synagogue is deplorable. The

music utilized is generally banal, often in improper mode and style. The singing is too often theatrical, it often has no bond with Jewish music."

Since that day, because of your organized effort, it is good to know that considerable progress has been made in the quality of the music, and that less and less do we hear melodies in the Synagogue that are alien to the Jewish religious soul. You must strive to continue to eliminate from the Synagogue and its service all that is, spiritually speaking, raw and raucous.

The Cantor is in an ideal position to perform a great service, a real mitzvah to his people by putting neshamah into his efforts. He can do so by being ever mindful of the influence he can exert. Cantor Pinchos Jassinowsky said as much when he stated in his article Chazanut and Chazanim, "It may well be said that the majestic chants of the synagogue service have been of more powerful effect upon the souls of listeners than the prayers themselves."

We of the United Synagogue recognize the importance, yes the indispensability of the Chazan in our Movement.

At your 1950 convention, you asked to be recognized as full-fledged partners, and since then such recognition has been accorded you.

As you know, in the congregational standards that we adopted at our 1952 convention, status and rights equal to that of any other body serving the congregation was provided for the Cantor.

Need you be reminded that when the Cantor's School was established Dr. Louis Finkelstein acknowledged that it was "a basic part of our Movement."

There can be no doubt about the progress the Cantor has made in gaining prestige, position and more assured tenure than he ever enjoyed.

It seems to me that you would like me to make such suggestions as may tend to result in more harmonious, smoother relations between the Cantor and the Rabbi, as well as the congregation.

At the outset, I would say that in many Synagogues it would be generally appreciated by the congregation if they learned that there is more and better team work on the part of Cantor and Rabbi.

I think it would prove advantageous and happier all around if programs would be arranged in consultation with the Rabbi. Yes, if there would be less or for that matter no "machen Shabbos far zich." We would then enjoy more "Shalom bais."

Do not try to supersede the Rabbi, especially so, since he is, in the minds of the people, the spiritual guide and congregational leader. He

is and must be recognized and respected as the manager of the team.

I also think that the Cantor would be wise, indeed, if he helped out in every congregational endeavor towards which he can make any kind of a contribution. There ought to be less of "that is not my job," and "what is there in it for me."

I know from my own experiences that in all human endeavor, the plus effort, sooner or later is taken note of and invariably rewarded, especially so, if one creates the impression of his indispensability. By so acting and doing, such person wins confidence, good-will and security commensurate with his effort.

It certainly seems to me that Chazanim should assume as many religious and communal duties of which they may be capable.

I think it is a good suggestion when I say that there ought to be "less soloing and desire to display one's wares," definitely when the purpose is primarily the displaying of one's wares, so to speak.

The Cantor should encourage more congregational singing. He can render a real service by instructing and inspiring full voiced and enthusiastic congregational participation.

It is my belief, generally speaking, that those who are sitting through a religious service would prefer less histrionics, more simplicity and plainiveness.

It is my opinion that when the Cantor sings in such mood he then sings pleasantly and is more apt to stir his auditors emotionally.

In conclusion I believe it is correct to say that the lay body of our Movement looks upon the Cantors Assembly as an essential branch of and vital to the development, growth and beauty of our Movement.

You may count on us to do whatever possible to help you attain those goals which surely will enrich the asthetics and spirituality of Conservative Judaism.

We of the United Synagogue appreciate the opportunity given us to make our views on the matters discussed known to you.

HAZZAN MENDELSON -

Thank you Mr. Rosengarten. "Vachron achr on Haviv."

It is with a sense of honor and reverence that we present as the final speaker in this symposium, Rabbi Harry Halpern, the President of the United Synagogue of America.

RABBI HALPERN -

One cannot help being inspired by the setting of this convocation and by the men who compose it. Here the majesty of nature silently sings the glories of the Creator, in the presence of those

whose sacred function it is to audibly voice the praises of the Lord. This is truly a most appropriate place to discuss some of the problems which confront us in connection with synagogue service s.

Anyone who is acquainted with the situation in contemporary Jewish life must be conscious of the fact that there is a growing religious sentiment in the community. This can be readily understood when one considers the conditions under which we live today. The feeling of economic insecurity with its attendant tensions, the dread of an atomic attack, the general feeling that the ancient foundations have been shaken - all of these combine to impel men to seek something to which one can hold fast. In increasing numbers people seek that peace of mind and tranquility of spirit which religion alone can give. I do not speak of those who come to our congregations for social or recreational purposes but of those who come to our synagogues to pray. For these, it is our solemn responsibility to provide a meaningful religious service, which shall incorporate the following elements:

- 1) An adherence to Jewish tradition.
- 2) A recognition of the contemporary spiritual problems of the worshipper.
- 3) A dignified musical rendition of the liturgy.

The actual form of the service, i.e. the prayers to be recited or omitted, the use of English prayers, and the general procedure are usually determined with the advice of the Rabbi by the members of a congregation or by some committee appointed for that purpose. But whatever form the service may take, its reading and chanting are the special province of the Cantor, who has it within his power to determine what character the services will assume. He may make of them an inspiring spiritual experience or, on the other hand, a meaningless, undignified performance.

Before an audience of this character I am sure that I need not discuss the process of development through which the office of the Cantor has passed. It is sufficient to state that the early readers of the synagogue service, the *Yad Rabbis*, were poets who introduced their own poems or *piyyutim* into the service. As the form of divine worship in the synagogue became fixed as a result of the compilation and printing of prayer-books, the sole function of the Cantor in the synagogue was to express the prayers in a beautiful and meaningful way.

The planning of a dignified religious service is the joint task of the Rabbi and the Cantor. It is not an easy thing to achieve, and it comes only after patient experimentation and a sincere effort constantly to improve it. The synagogue practices of the constituent members of the United Synagogue may vary but, as I see it, they must, in common, avoid certain misunderstandings and errors which interfere with our desire for a proper synagogue service.

1) The basic idea which must be accepted by the Rabbi and Chazzan is that the service is more important than any individual who participates in it, no matter who he may be. Just as the Rabbi carries the responsibility for arranging the service and preaching, the Chazzan must direct the reading of the service itself. Any attempt on the part of any synagogue functionary to play a stellar role is undignified and must be condemned. The pulpit or Bimah (whatever you choose to call it) must not be used by anyone for the purpose of aggrandizing himself.

2) From this fundamental concept of the relation of Rabbi and Cantor to the services, certain consequences flow:

a) The service must be kept within time limits previously agreed upon. No matter how beautiful a service may be, it cannot continue to be inspiring over a long period of time. George Santayana says, in one of his books, "As man is now constituted, to be inspired is almost synonymous with being brief." This is the guidance given us by the Shulchan Aruch -

given us by the Shulchan Aruch -
סְבִירָה שֶׁלּוּ כַּאֲשֶׁר לֹא
(סְבִירָה : שְׁמֵן וְעַמְּנָה וְלִבְנָה)

b) Since the service, not the participants in it, are of prime importance, it follows that anything which can arouse greater congregational participation should be encouraged. Thus, congregational singing must be considered an important part of the service which the Chazzan should encourage. He must not feel that this will hinder his personal participation in the service.

I have been requested to speak of the status of the Cantor and you may ask what the foregoing has to do with that subject. The answer very simply is that the Chazzan himself must create the conditions which will give status to his honored calling.

Permit me to state my creed concerning the Chazzan's status in a few brief propositions:

I) All of us who are engaged in the service of the synagogue must conduct ourselves with the dignity appropriate to our work. If we resort to sensational methods to bring ourselves to the attention of the people, we are degrading our sacred trust and diminishing our status in the eyes of the congregation. For a Rabbi to look for and publicize flamboyant, sensational sermon subjects, or for a Chazzan to encourage or permit publicity about himself in newspapers or other advertising media, with pictures and a liberal use of adjectives, is to do ourselves great harm in our relations with the Jewish community.

II) I am convinced that we must not, under any conditions, lower our standards, in order to pander to the depraved and primitive musical taste of many members of our congregations. To become a synagogue reviewer of current Broadway plays, or an ecclesiastical entertainer is a blot on the dignity of the rabbinate. By the same token to sing music in the synagogue which is appropriate only for the 2nd Ave. Yiddish Theater, and which has no relationship to the inspiring words of our liturgy, is to make of the Chazzan merely a performer whose sole aim it is to be applauded. In this connection one thinks of the Talmudic statement -

statement -

"If a scholar is loved by the towns-people, it is not due to his superiority, but to the fact that he does not chastise them in spiritual matters."

Popularity should not be the sole aim of those who serve a Jewish congregation.

III) We have learned that in a family, even where there is no overt quarreling between parents, children will sense the feeling of tension between father and mother. Similarly in the congregational family, not only open quarrels but even hidden hostility between the Rabbi and the Chazzan, are bound to become known and, as a result the status of both the Rabbi and the Cantor are lowered in the eyes of the people. Whatever differences may exist or arise between the Rabbi and the Chazzan must be adjusted between themselves.

IV) The status of the Chazzan will be enhanced if you, who alone can do it, will help to purge the profession of all unworthy practices. Perhaps you can devise a method of discouraging wedding parlors, Bar Mitzvah ceremonies in public halls and white silk gowns with blue flowing ties on choir singers. These things do not add dignity to the profession of the Chazzan.

V) May I, as a friend, plead with you to avoid criticizing one another, particularly in the presence of laymen. Nothing is more harmful to the standing of the Chazzan than the ill-considered talk of his colleagues.

The fact that you have substituted the designation "Chazzan" for the name "Cantor" is a most encouraging sign. For me it means that you consider yourselves not merely "Cantors" i.e. men who chant but "Chazzanim," i. e. men with with vision, who understand their important role in Jewish religious life.

You Chazzanim have a vital part to play together with us, the Rabbis, in the revitalization of Jewish life in America. May God grant us the ability to work together in this important task.

HAZZAN MENDELSON -

Thank you, Rabbi Halpern.

My friends, in guiding this Assembly, a major share has been the contribution of our beloved and learned colleague, Hazzan Max Wohlberg, Past President of the Cantors Assembly and member of the Faculty of the Cantors Institute. He represents the conscience of our movement. It is my pleasure to call upon Hazzan Wohlberg to thank the participants in the symposium.

HAZZAN WOHLBERG -

Mr. Chairman:

We ought not to permit this Convention to come to a close without expressing our appreciation to Hazzan Alvin Schraeter, Convention Chairman, and especially to Hazzan David Puterman, for performing the gigantic task of attending to the hundreds of details necessary to the making of a successful convention.

May I also extend our thanks to the three distinguished participants of the symposium which we just heard, for their stimulating talks. Cantor Sudock, of course, gave voice to the views held by most of us. We may also agree with much that was said by Rabbi Halperin and Mr. Rosengarten. I have, however, no doubt but that these gentlemen will in their official capacities, in frequent meetings with our executive director, Hazzan Puterman, learn to know better the problems facing us, our accomplishments and our attitudes. They will discover that most of our members are sincere, devoted, humble and frequently pious servants of God, eager to contribute more than their share toward the progress of Jewish life and toward the beauty of Synagogue worship.

With sympathetic cooperation between Rabbi, Cantor and layman, Synagogue service can be an ennobling, spiritual experience. As the Hebrew word EMES, to which Rabbi Halperin made reference, made up as it is of three letters, may be shortened by the removal of any one of the letters and another word may be formed of the remaining letters, these, nevertheless, can never spell EMES. Each of the three ingredients is indispensable to the ultimate truth.

Together, hand in hand, let us go onward and forward and sanctify His name.

HAZZAN MENDELSON -

My dear Friends and Colleagues:

It is with a sense of gratification and happiness that I call upon the chosen representative of the Student Body of the Cantors Institute to deliver the Closing Prayer of this Convention, Mr. Irving Feller.

CLOSING PRAYER - Mr. Irving Feller
Student Organization of
the Cantors Institute

V'NOCHO ALEICHEM RUACH ADONOV.

רְכָב אֶל כְּסֵדֶל מִזְבֵּחַ

RUACH CHOCHMO UVINO.

רְכָב אֶל כְּסֵדֶל מִזְבֵּחַ

RUACH EITZO UGVURO,

רְכָב אֶל כְּסֵדֶל מִזְבֵּחַ

RUACH DA-AS V'YIRAS ADONOV.

רְכָב אֶל כְּסֵדֶל מִזְבֵּחַ

May the spirit of God rest upon us
May He inspire us with music to enthrall
our people and uplift them in spiritual ecstasy.
May the sweet music of David, our sweet singer,
and of the singers in Israel throughout the
ages, inspire religious devotion.
May we render our prayers and songs with un-
bounded faith in God so that Israel will al-
ways sing a constant song of praise to the
Almighty. May our prayers unite mankind
in one brotherhood and in one world. Amen.

Thus did the Seventh Annual Conference -
Convention of The Cantors Assembly of America
and The Department of Music of the United
Synagogue of America come to a close at 3 p.m.
as everyone sang SHALOM HAVERIM---SHALOM
SHALOM ---LEHITRAOT---SHALOM!

* * * * *

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